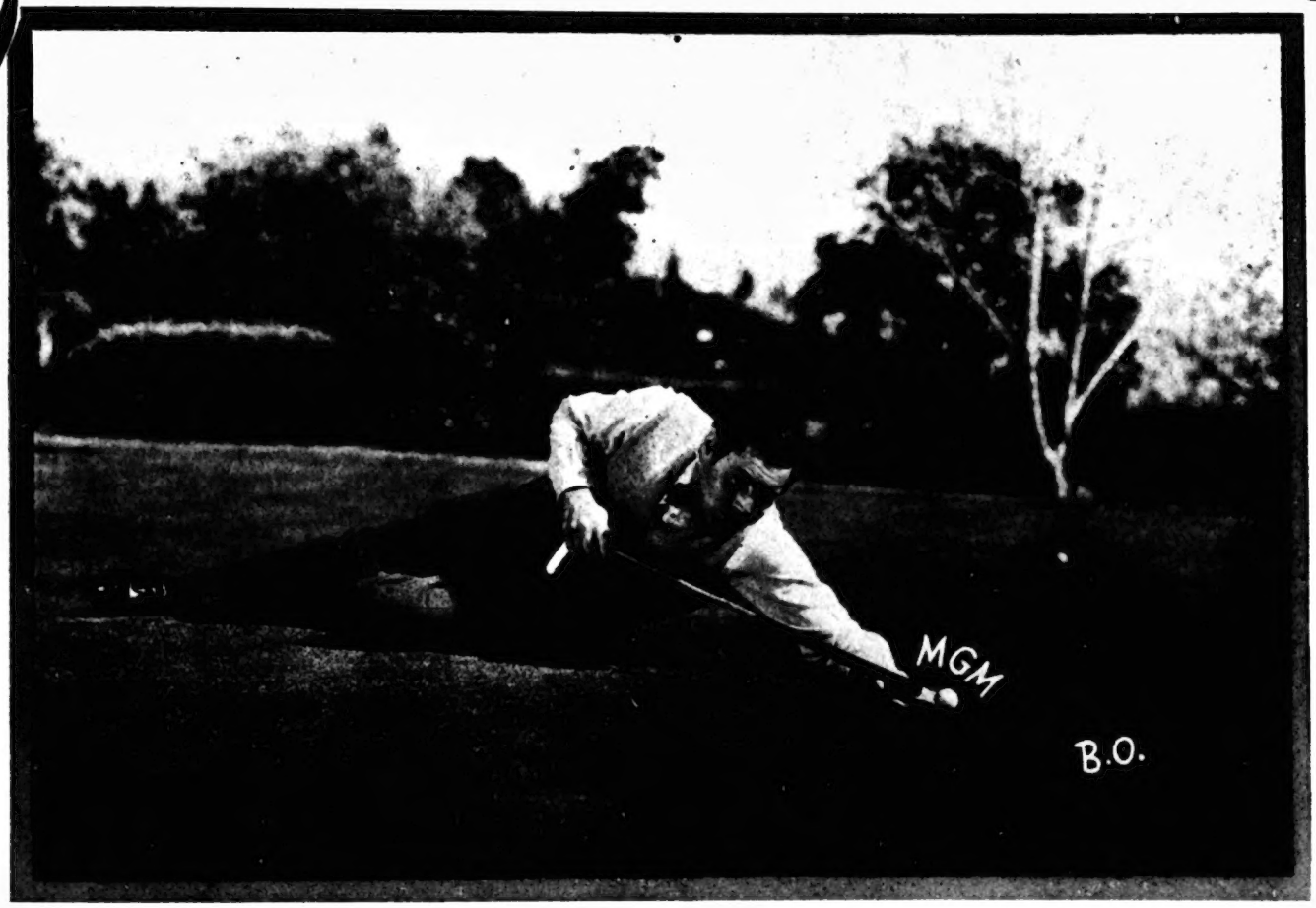
Kine WEEKLY

THE POST-WAR FILM

See page 3.

You Can't Miss!



(with apologies to all golfers and billiardomaniacs)

Look at 'em from any angle . . . You can't miss scoring with:

—and don't forget to *FOLLOW THROUGH* with repeat runs!

SCORE BOARD 20th

HELLO, FRISCO, HELLO

CRASH DIVE

CONEY ISLAND

HEAVEN CAN WAIT

MY FRIEND FLICKA

STORMY WEATHER

THE BLACK SWAN

SPRINGTIME
IN THE ROCKIES

PLUG FOR 20th

And Build up a Score!

Kinematograph WEEKLY

No. 1,900. Thursday, September 16, 1943. Vol. 319

The BACKBONE of screen entertainment
WALT DISNEY PRODUCTIONS

THE SHAPE OF FILMS TO COME

Producers Seeking Successor to War Theme

THE problem of the type of film which will entertain a war-weary public is exercising the minds of producers, both in Great Britain and America.

Exhibitors on both sides of the Atlantic have discovered a growing antipathy to the war subject and have registered their conviction with their respective producers' associations.

The difficulty of the producer is to find a substitute for the war theme which, after all, provides realistic drama in which millions of post-war patronage will have personally participated. The song and dance escapist subject may well be overdone unless a new technique is evolved in its presentation.

The Hollywood correspondent of the KINE. declares that "people are fed to the rim" with war pictures.

It is reasonable to assume that this weariness of war subjects will exhibit itself in soldiery returning to private life and for an additional reason. War adventures on the screen will appear either tame after the real desperate conflict of warfare or technically incorrect if not ludicrous when attempts are made to build up sensations by weak and uninformed devices.

Direction v. Story

Oliver Bell, in his address at Brighton, summarised on another page, declares that direction is more important than story, an opinion which can be accepted with certain qualifications; but even with gifted direction, a picture which continues yet longer the war theme is not likely, at least for a year or two after cessation of hostilities, to make a wide appeal.

The most hopeful trend would appear to be the bright musical—not a strung-together necklace of gaudy tunes, but a well-constructed story into which music and song easily enter. There will have been precious little real music in the life of the desert, or the sea-beach, the bare hill-side or the trench, and the musical of quality looks like the safest bet.

Colour Appeal

Colour will enter more effectively into the post-war picture: first, because it is now being handled with great skill by experts; and, secondly, because it will appeal more readily to the munition worker tired of the drab of the workshop or the soldier fed-up with the bareness of Army huts.

In the past there have been two

Continued on page 34

A CHALLENGE TO HOYTS

Greater Union Expands in Australia

A significant step in theatre acquisition in Australia has been taken by Greater Union Theatres, the parent company of British Empire Films, which has acquired the Broadway circuit of eight theatres in the nearer Sydney suburbs.

Hitherto, Greater Union Theatres has owned only theatres in the centre of capital cities in Australia. The acquisition of the Broadway circuit is regarded as a first move to enter the field of suburban theatres in competition with Hoyts Theatres, which has hitherto been supreme in this type of holding around capital cities.

The move marks the forward policy of Norman B. Rydge, head of Greater Union, and the success which the company has achieved since his accession to control.

Post-war Leisure

A resolution was passed binding the General Council of the T.U.C. to make a comprehensive inquiry into the right use of post-war leisure and to present its report and recommendations to the next Congress.

The resolution was moved by Tom O'Brien, general secretary of N.A.T.K.E.

The meeting between the Labour Sub-Committee of the British Film Producers' Association and the N.A.T.K.E. on the position of clerical workers will take place next week.

T.U.C. Will Combat Film Monopoly

ASSURANCE TO A.C.T.

ALTHOUGH a resolution condemning film monopolies submitted by the A.C.T. was subsequently withdrawn, the sponsors were assured of the support of the T.U.C. General Council.

The following resolution was presented by George Elvin, general secretary of the A.C.T.:—

"That this Congress views the tendency towards monopoly control of the British film Industry as against public interest and that of the workers directly affected. It accordingly requests the general council, in conjunction with the trade unions concerned, to make such representations and take such action as may be necessary in order to combat any attempt by private interests to obtain major or sole control of the production, distribution or exhibition of films in Great Britain."

Mr. Elvin pointed out that the position, although eased as a result of a recent statement in the House of Commons, was sure to rise again.

In the course of his remarks he thanked the Board of Trade and Sir Walter Citrine for their help to the A.C.T.

Dame Anne Loughlin, president of the T.U.C., promised the A.C.T. the full support of the General Council in such action as was considered necessary to combat monopoly tendencies in the film industry.

ODEON ACQUIRES METROPOLE

Odeon Cinemas have acquired the Metropole, Victoria, from the Metropolitan Cinema Investment Corporation, of which Phil Hyams is managing director.

The deal involves the payment of an aggregate sum of £330.300 by Odeon.

Subsidiary properties of the Corporation, including the Biograph kinema and the Canterbury Music Hall have been purchased by Philip and Sid Hyams for £16,251.

The offers submitted on Friday at the annual meeting of the Corporation were accepted by the shareholders with only one dissentient.

Shareholders of the Metropolitan under the Odeon deal receive 20s. 6d. for each 10s. ordinary share and 2s. 6d. each for 1s. deferred.

A report of the proceedings appears on page 34.

Australia Fixes Rental "Ceiling"

NO INCREASE ABOVE DATUM PERIOD

AUSTRALIA has followed Canada's lead, reported in the September 2 issue of the "Kine.," to impose a "ceiling" for film rentals throughout the Commonwealth.

A cable from Sydney announces that this step has been taken as an extension of the determined attempt in Australia to prevent inflation by price-fixing of commodities by Government order.

The order is understood to mean that Australian exhibitors will not have to pay a higher price for the hire of films this year than was paid during a datum year—probably 1942.

Cagney Productions

The recently formed William Cagney Productions are committed to supply United Artists with nine to fifteen productions during the next five years.

Several of the subjects will star James Cagney, and two-million-dollar pictures in Technicolor are included in the budget. The first picture under the new agreement will be "Port Royal."

News from all Fronts
ON
BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY
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ABSORPTION

HOWEVER sincerely we may appreciate the organising genius of the big kinema circuits, it is surely not out of place to put on record the regret with which we, and many other ringside spectators of the game, witness the transfer of what are almost the last independent halls in London's West End to one of the great conglomerations of Trade activities.

By sheer courage, initiative and showmanship, we have seen the growth of a group of big halls in the inner metropolis; they have flourished and have kept their identity; they have seized upon every new idea; their ventures have brought them keen public appreciation, and the clientele they have encouraged has in turn brought no little prosperity.

Now we shall see this collection of independent kinemas settling into a section of a highly developed community of interests in which the well-being of one unit is subservient to the bigger organism. A perfectly natural development, of course but we shall not be alone in expressing regret at one more demonstration of the passing of a great and important era in the development of the kinema Industry.

The dispassionate observer will perhaps hardly see the absorption of almost the last of our bigger independents through the spectacles of those who have recorded, as we have, the growth of the theatre from its fairground and lock-up shop days. A detached mind will naturally feel that in an age of combines the unit does not matter so long as the body to which it belongs thrives.

A materialist conception of our Industry will see no cause for regret when he sees yet another instance of the individual being merged in a great circuit. But happily there are still some of us left who cannot look upon the disappearance of one of our remaining independents without a feeling of sentiment rather than hard business.

Long Shots

JOHN W. HICKS, Paramount's Foreign Manager, seemed very happy to be here when I talked with him just after his arrival last week. His first experience of flying was highly successful; he was full of enthusiasm for a mode of travel which in a few hours takes you across the Atlantic in comfort. He is in first-class form, thoroughly enjoying his experience, and need I say, very well satisfied with Paramount, its product, its progress and its prospects.

ESCAPIST pictures he feels to be the essential need of to-day, and as they are appreciated as much in the States as they are here the hint to producers is obvious. He gave quite a list of examples, and the tendency is likely to grow rather than diminish. Mr. Hicks has been, however, too long in the game to believe in formulas, for there are too many exceptions to the rules.

WHEN everybody agrees that costume pictures are dead somebody produces one that is a world beater, and so with war films and other classifications. The trouble in America, he says, is in the system of extended runs—if you can call it a trouble—for the practice is now to keep pictures on for a week when they would have been booked for three days, for a fortnight instead of a week, and so on. This, he foresees, will develop in Great Britain as well.

PRODUCTION programmes are, therefore, no longer to be assessed by numbers. Films that run longer than the traditional period upset the old idea. More will be big pictures and more will be in colour. By the way, Mr. Hicks would go no further than David Rose when asked about the terms on which "For Whom the Bell Tolls" would be released, but when the decision is eventually made, he assured me, both the renter and the exhibitor will be very happy about them.

QUITE a convocation of the notables at Claridges last week to greet Murray Silverstone when Francis L. Harley invited us to meet the 20th-Fox executive. Murray is not a bit changed from the old friend we had known for so many years in Wardour Street, and was clearly very glad indeed to meet so many colleagues.

HIS president, Spyros Skouras, is coming over shortly, and we are all looking forward to the opportunity of making his personal acquaintance, especially after hearing about him from Murray. Bigger and bigger pictures are coming along under the Twentieth Century-Fox banner, and Silverstone has always been a man for the big ones. Details are hardly for this column, however. I know we shall be hearing plenty later. Meanwhile our visitor will, I am sure, have been made happy by being welcomed by so many from all branches of the Industry.

VERY welcome call a day or so ago from Anna Neagle and Herbert Wilcox. They were on their way from E.N.S.A.—near neighbours of mine—where they had arranged a tour round the country to entertain the troops. Both of them were in first-class form and obviously very happy. Anna is to do a full show, and will probably be engaged on it until Christmas. It will be hard to increase her popularity, but I believe she'll do it.

I WAS interested to meet H. G. Wells at the private showing by Enrique Carreras of the re-issue of "Things to Come," which was made by Korda from the author's book in 1936. Looking remarkably young for his years, with a mischievous twinkle in his eye, he had some pertinent remarks to make about his work.

IN the original he made three prophecies. First, that London would be bombed in 1940; secondly, that the war would last 30 years; and thirdly, there would be a disastrous plague. He certainly hit the first date correctly. I asked him had he any reason to alter his second prophecy. He said "No, so long as people kept grabbing." I gather that if they will stop that there is a chance of an earlier peace.

THE film has a scene of people panicking in a raid, and I protested that this certainly did not come true, but he countered this by pointing out that the town was not London, but "Everytown," and he had no idea what panics there have been in other places.

A MOST unpleasant Utopia of glass with white marble and soulless efficiency is seen towards 2008. I asked if that was really his idea of a perfect world. He said it was not, that he liked the open air and that this visionary world was not of his own imagining. Actually, he thought the picture would have ended more satisfactorily when the would-be dictators and war lords were eliminated by the new order built up in the East.

INCIDENTALLY, he told me that his son Frank was responsible for some of the most ingenious model effects, using test tubes and various clockwork units. There was a last question. Why were the masses of the people of the new world order "so very much utility"? Said H.G.: "So much money had been spent on the earlier part of the picture that there wasn't much left for the beings of the brave new world."

BEN HENRY tells me that a phrase in the recent K.R.S. statement about the supply of films to the front line troops is incorrect. E.N.S.A. is and has been sending films to Sicily, although the War Office is also doing this. Under his organisation there are twelve mobile units operating in Sicily—probably some of them are in Italy now.

SERVICE is being maintained, in fact, at a high level, and North Africa, Sicily and Italy are all being covered by a systematic supply. It is being kept up to date from Drury Lane headquarters, the latest big picture to be flown over there being "Coney Island." E.N.S.A. is busy as ever on the screen, as the same time the success of George Formby and others proves the value shows are doing a splendid job too.

IT has long been a subject for comment from visitors to Clydeside that of all the cities in the kingdom Glasgow is the only city which does not possess a newsreel theatre. The venture has already been tried but without success; now, however, George Singleton is making plans to give Glasgow a newsreel theatre after the war. As you would expect, George has his own ideas of how a news kinema could be conducted, and says his new house will be run on entirely different lines from those in any other city. He plans to film special local subjects, his own staff cameramen covering local events.

A CORRESPONDENT resident in Hollywood comments rather depressingly on complaints that British pictures don't get a fair chance in the U.S. "I've told you time and again they don't go over here. They have no larger market than formerly French or German pictures, *e.g.*, this week, 'Quiet Wedding,' a nice little picture, ran in a little arty theatre here—who cares?—and this is Los Angeles. To be frank, if 'Invaders' and 'In Which We Serve' came to-day they wouldn't at all take on over here because people are fed to the rim with war pictures."

J. ARTHUR RANK widened his acquaintanceship with Fleet Street a little more on Tuesday when he presided over a Press lunch given by United Artists and Odeon to launch "Stage Door Canteen." He revealed the same friendly and knowledgeable attitude which we who know him better in business affairs have come to expect. Teddy Carr spoke in support of his remarks of welcome, and Michael Redgrave (who, with Jessie Matthews, represented the artistes among the guests) responded to Major Bates' reminiscent chat about their early days at Pinewood.

ALL who knew Harry Ham will regret his sudden death recently in Hollywood, aged 52. Former executive and actor for First Stoll, Harry became National executive and, latterly, represented the Myron Selznick agency in London. Energetic, knowledgeable and a genial personality, he will be missed by many in the studio world.

CONGRATULATIONS to Tom O'Brien, N.A.T.K.E. General Secretary, on his re-election to the General Council of the T.U.C. at Southport last week. His poll of 4,750,000 votes, an increase of 500,000 votes over last year, gave him a majority of 3,500,000 over his three opponents.

THE STROLLER.

Close-Ups
by
SCREENCOMBER

A Carve Up

WE were astonished to read, in a report of Orson Welles' marriage to Rita Hayworth, that, as a magician, he had often sawn his wife in half, which makes them soul—or should we say saw?—mates. When you saw a woman in half it naturally establishes a bond between the sawer and the sawee.

Picture the despondent lover gazing adoringly at his saw, and imagine the yearning with which he longs for just one more slice at his beloved. Many a happy domesticated evening can be spent sawing the wife in half, and, as one becomes more adept, it is fascinating to switch over to the fretsaw and carve your darling up into intricate jigsaws. Many a pleasant hour can be enjoyed attempting to reassemble the pieces.

"What lovely teeth you have, sweetness," says he.

"Are you referring to me or that silly old saw?" she replies, being naturally a bit cut up. Of course, in the wedding service on such occasions the line "Let no one put asunder" is omitted.

Talks for Sawer Uppers

"EXCUSE me, but haven't I sawed you some place before?"

"You mean seen me?"

"No, I don't, I mean I sawed you last time I seen you."

"No, sawed me when you saw me."

"And dearest, I still long to saw you when I see you. Tell me you weren't sore that I sawed you when I saw you?"

"Sure I'm sore you sawed me when you saw me, but no scene, now you've seen and sawed me."

For continuation of conversation see "How to Suck Eggs or Easy Grammar Lessons."

Protest

WHEN we read that Michael Balcon was to protest to the Producers' Association about certain statements attributed to Brendan Bracken, we were reminded of the time we asked Mr. Balcon to sign a protest we were sending to the Press. "Most certainly," he replied eagerly. "What about?"

Knob Controversy

CONTROVERSY is raging over our revelations that door knobs are being used by certain unscrupulous projectionists in place of amyl-acetone. Old Gaffer Perry, patriarch of the Empire projection room, stated:

"In my ninety-odd years as a projectionist there have been recurring phases of this abuse. In the profession the craze is called 'knobbing,' and the addict is known as a 'knobbler.'

"In the present instance it is interesting that the use of door knobs is particularly prevalent with Orson Welles features. Caroline Lejeune little realised how near to the truth she was when she stated in *The Observer*. 'The Magnificent Ambersons" is Welles with knobs on!'"

RKO-Radio's Studio Boss

Kine. Cable from Motion Picture Daily

LEON GOLDBERG, RKO-Radio Treasurer, becomes Studio Manager, succeeding Sid Rogell, who has been made production executive in charge of half the company's production.

CANADIAN Independent Exhibitors' Association protests at the Government's classification for one hundred features, claiming that too many are placed in top rental brackets.

KORDA starts new M-G-M producing arrangement early in November in London, starring Merle Oberon. Ben Goetz is supervising all Metro British productions.

AVERAGE productions in present boom get 5 per cent. more gross increase, whereas specials costing a million dollars or more bring 30 per cent. additional, says producer Edward Small.

WAR PRODUCTION Board says there are no signs of further raw stock cuts.

CANADIAN exhibitors pick William Bendix, Susan Peters, Philip Dorn, Kathryn Grayson, Pierre Aumont, Alexis Smith, Gene Kelly, Diana Barrymore, Gig Young and Anne Baxter as most promising players for elevation to stardom, in Motion Picture Herald poll.

OFFICE of War Information calls for eight prints instead of three on forty features picked for showing to civilians and troops in Italy.

LOEW'S International has been formed, with Dave Blum as President, to handle M-G-M pictures abroad.

MANAGER AS YOUTH ADVISER

A staunch believer in the policy of a kinema manager taking part in the social life of the locality in which the house is situated, P. F. Rogers, manager of the Danilo, Quinton, near Birmingham, spends much of his leisure time in the interests of the youth of Quinton.

Since he has had charge of the Danilo he has assisted in organising local companies of the Army Cadets, A.T.C., St. John Nursing Cadets, and the St. John Ambulance Brigade.

He has just been appointed chairman of the Quinton Youth Advisory Committee which operates under the Juvenile Employment and Welfare Committee of the Birmingham Education Committee.

Operating Box Blaze

Between 200 and 300 people filed out of the Broadway Gardens kinema, Walham Green, Sunday night, when fire broke out in the operating-box.

The first intimation the audience had of the fire was when it was reflected on to the screen. A Home Guard stood on his seat, called for silence, and suggested everybody should leave quietly. Nobody was hurt. Monday's performances were not affected.

STATUS IN THE KINEMA DEBATED BY K.P.E.A.

Manager-Projectionist Rivalry Hinted at

THE question of relative status of managers and projectionists is being examined by a sub-committee of the Kinema Projectionists and Engineers' Association on a motion brought forward by a provincial branch.

It is understood that the Cinema Managers' Association will also be consulted before a report is made to a K.P.E.A. meeting.

London Membership

The first monthly meeting of the autumn and winter session of the London branch of the K.P.E.A. was held on Sunday last, September 12, at the Monseigneur News Theatre, Shell Mex House, Strand, W.C.2. S. T. Perry, president, was in the chair and the meeting was well attended.

A number of new members were enrolled at the meeting, and the Secretary stated that the London branch membership now totals 370.

It was also announced that a series of open meetings would take place in the near future in the north, south, east and west of London in an endeavour to promote further new membership. Prominent speakers would be present, and it was hoped that sub-branch meetings might be inaugurated if the degree of interest and numbers of those attending warranted it. Full details of these meetings would be given in the Trade Press, and circularised to all projectionists.

Post-war Preparation

A letter on "Film Mutilation" from the Barry branch having been read, a discussion ensued on the conduct of projectionists in relation to their work. P. Pilgrim pointed out that the present haphazard methods occasioned by circumstances due to war time conditions, short staffs, etc., would not be tolerated in peace time. He urged projectionists, where it applied, to begin building up a status for themselves and to take an intelligent interest in their job and all it entailed. In the competition which would be in evidence after the war those who were found wanting would be replaced very speedily, and in that case would only have themselves to blame.

The Wage Problem

E. Holmes asked if wages and conditions were subjects now occupying the minds of the committee, if so, what was the present position. In the discussion which followed it was agreed that the basic salaries in most cases were still lamentably low, and the bonus merely a "cost of living" one. H. Wright, M. Trimmer and S. T. Perry all gave their views on the subject and members were advised that this vital problem figured high on the list of matters for near future deliberations. Members could rest assured that they would be kept informed as to the position from time to time as events moved forward.

Continued at foot of next column

YEAR'S RUN FOR BRITISH FILM

Australian Record

"Pimpernel Smith," the British National film which won high praise from Press and public alike in this country, has set up a record for British films in Australia.

It has run for a season of 52 weeks in the Savoy, Melbourne, and has established an all-time record for British films in achieving the highest gross for any British film in any Australian theatre.

In addition to this successful capital-city run, it has done tremendous business in other cities of Australia.

ULSTER WAVE OF DAMAGE

Appeal to Police, Clergy and Teachers

Seat slashers are busy in Ulster. It was reported at a meeting of the Enniskillen Council that a number of seats in the Town Hall Cinema had been cut with a knife during a performance. The seats were the property of the Council.

Major Devine said they could hold the kinema people responsible. That, however, did not get over the trouble. It was a disgraceful thing to occur. The question was what steps should be taken. The police might have an interview and see if something could be done to discover who was doing this damage. The clergy should be asked to make an appeal from their pulpits.

Urging that the teachers also should be asked to make the appeal, W. J. Monaghan said "There is a wave of destruction going on around this town."

The C.T.B.F. box, which is passed round at every meeting of the Bristol and West of England C.E.A. branch having become fairly heavy, it has been opened and found to contain the sum of £6 5s. 2d. Another little bit for the Fund.

The appointment of Mr. Perry as General Council delegate of the K.P.E.A. was ratified and members were informed that the first meeting of the Council would take place in October.

The next meeting of the branch will take place on October 10.

The meeting concluded with a vote of thanks to the Monseigneur directors, the manager (J. Hobbs), and the chief projectionist (P. Harrison).

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 16, AND WED., SEPT. 22

Thursday

The Black Raven *(Pathe)*

Rialto. **10.30 a.m.**

Cast: George Zucco and Wanda McKay with Noel Madison and Bob Randall. **Director:** Sam Newfield.

The action takes place in and around a tavern called the Black Raven, run by Zucco near the Canadian border. He is engaged in the shady business of helping criminals who desire to get safely across the line from the States. On this particular night a motley and sinister crowd foregathers at the tavern. There is Whitey, an escaped convict, who is intent on taking vengeance on the tavern-keeper who sent him to jail. Mike Bardoni, played by Noel Madison, is a New York racketeer trying to escape the police after a politician named Winfield has taken over his racket and sent the authorities after him. A timid little bank clerk arrives at the inn with a satchel containing 50,000 dollars he has stolen. Then the ill-assorted guests are augmented with the arrival of Wanda McKay, as the daughter of the politician, eloping from her father's wrath with her sweetheart, Bob Randall. The irate father arrives later to stop the elopement. With such a group of people, thrills follow inevitably, starting with the theft of the money, and several murders following in quick succession, and everybody more or less suspected by the sheriff. The suspenseful events crowd one another to the final scene.

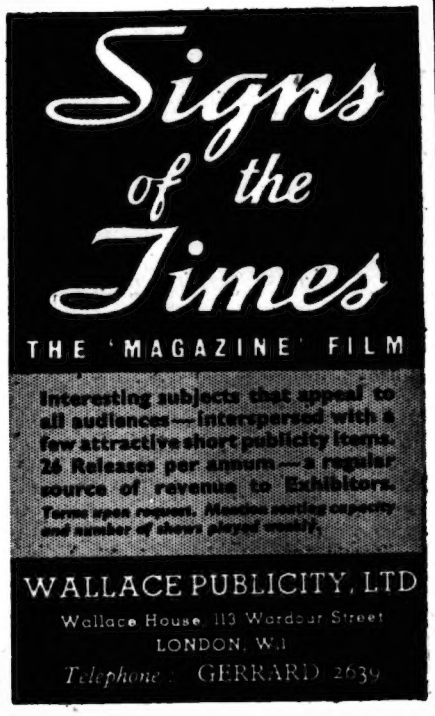
Friday

Youth Takes a Hand *(Pathe)*

Rialto. **10.30 a.m.**

Cast: Alan Baxter, Gertrude Michael and Tully Marshall. **Director:** Steve Sekely.

A foxy old financier matching his wits against a crooked vice-president of his company and fooling his idealist son to boot—all done within the confining restrictions of a prison cell—is the unusual story of this P.R.C. comedy. The story opens with the father and son on their way to jail due to the fact that dad has diverted war materials to the use of his own factory, and the straight-laced son goes along with him as a co-conspirator as it was his admissions on the witness stand that convicted the old man. The son is freed and his father appoints him as proxy. He starts to put into practice his idealistic policies, which catch on with the public, and instead of the business going down, it starts to zoom. The old financier gets paroled from his cell and comes to the board meeting in time to utterly confound the crooked vice-president.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Tuesday

Ghosts in the Night *(Pathe)*

Rialto. **10.30 a.m.**

Cast: The East Side Kids and Bela Lugosi. **Director:** William Beaudine.

In this Monogram comedy drama, Bela Lugosi is seen as the head of a band of Nazi agents engaged in printing spurious documents, and in secret possession of a house about to be occupied by a honeymoon couple. The East Side Kids engage in their familiar comedy style in a battle of wits with the agents. The fact that they sometimes work under false assumptions simply adds to the merriment, which takes a dramatic turn again when the Nazis capture the bride. Lugosi and the East Siders are their usual competent selves.

Come On, George *(Ealing Distribution)*

Cast: George Formby, Pat Kirkwood, Davey Burnaby, Meriel Forbes, Cyril Raymond. **Director:** Anthony Kimmins.

George is given full scope for his own inimitable brand of humour in an irresistible light-hearted tale of a stable-hand who alone can control a savage racehorse and who eventually rides the animal to victory despite the schemings of his crooked opponents and a whole series of hilarious adventures.

Wednesday

Thank Your Lucky Stars *(Warners)*

Studio One. **10.30 a.m.**

Stars: Humphrey Bogart, Eddie Cantor, Bette Davis, Olivia De Havilland, Errol Flynn, John Garfield, Joan Leslie, Ida Lupino, Dennis Morgan, Ann Sheridan, Dinah Shore, Alexis Smith. **Director:** David Butler.

The entire star roster of Warner Bros., plus many headliners on special assignment, make an unparalleled array of talent in "Thank Your Lucky Stars." It is presented as the greatest musical Warners have ever produced, exceeding even the elaborate scale of "42nd Street" and "Gold Diggers" in the heyday of big musicals.

The story introduces Edward Everett Horton and S. K. Sakall as promoters of a Cavalcade of Stars benefit show; the one star they don't want is Eddie Cantor, but because he has Dinah Shore under personal contract he insists more or less on taking charge of the whole performance. Dennis Morgan and Joan Leslie are a couple of youngsters trying to crash into the Big Time. To get a spot on the Cavalcade programme would sky-rocket them to fame; but Cantor stands in their way, and the plot is made hilarious by their schemes to dispose of him.

As the show unfolds the long list of stars make their contributions, turning the picture into a feast of surprise entertainment. Bette Davis sings "They're Either Too Young or Too Old," sure to be one of the season's big hits; dances by Alexis Smith are a delight; burlesques by Errol Flynn; the extraordinary personality of Dinah Shore, hitherto devoted to radio; unexpected interludes by Warner's best-known names all are blended into an outstanding box-office attraction.

On the musical side there are eight certain song-hits, Spike Jones and his City Slickers, and the spectacular ballets and ensembles devised by Leroy Prinz.

Eric Portman, Anne Crawford and Patricia Roc in MILLIONS LIKE US. Gainsborough's important picture, released by G.F.D.

Sarong Girl *(Pathe)*

Rialto. **10.30 a.m.**

Cast: Ann Corio with Bill Henry, Damian O'Flynn and Johnny "Scat" Davis and his Orchestra. **Director:** Arthur Dreifuss.

A Monogram musical comedy, composed of many ingredients. There are girls galore; plenty of catchy music, both vocal and instrumental; a highly amusing story and an excellent cast.

The opening sequences of the story find a burlesque troupe, headed by Ann Corio, arrested in a raid, and the further progress of the plot is mainly tied up with her synthetic love affair with Bill Henry, instituted as a means of revenge on the young man's father, who was responsible for the troupe's arrest. The whole thing is a series of hilarious complications, ending, of course on a note satisfactory to all.

Millions Like Us *(Gainsborough-G.F.D.)*

Tivoli. **10.45 a.m.**

Cast: Eric Portman, Patricia Roc, Anne Crawford, Gordon Jackson, Basil Radford, Naunton Wayne, Moore Marriott, Joy Shelton, John Boxer, Valentine Dunn, Megs Jenkins, Terry Randal, Amy Veness, John Salew, Beatrice Varley, Bertha Willmott. **Written** and **directed** by Frank Launder and Sidney Gilliat.

"Millions Like Us" is a sincere and human story of a girl called up for war work in a factory—her friendship with three other girls there, and their romances, adventures and life while playing this vital part in helping to win the war. Millions of women have left their homes and families to work without glory or uniforms at some of the hardest jobs hitherto undertaken by men. "Millions Like Us" shows with authentic detail how many of them fare and live in these unfamiliar surroundings. Patricia Roc and Anne Crawford portray two of these women at war, Eric Portman playing their foreman who falls in love with one of them while teaching her her job. Gordon Jackson has the rôle of the young airman husband of one of the girls, and the famous partnership of Charters and Caldicott, played by Basil Radford and Naunton Wayne, comes back to the screen as two Army men commenting amusingly on war time conditions in Britain.

The background for the picture shows interesting details of how the girls live, the work they do and is a great tribute to that work besides being a film of great entertainment value.

"MR. LUCKY"

Records in London and New York

At a time when "Mr. Lucky," the Cary Grant starring vehicle, is achieving capacity business in its third week of pre-release at the London Pavilion news has reached Britain by cable of the amazing records set up by the film at the Radio City Music Hall, New York.

It is now in its seventh week—an outstanding feat rivalled only by "Random Harvest" and "Mrs. Miniver," which played for a similar period. The grosses are said to be the biggest ever recorded by any film anywhere on a seven weeks' run.

On the basis of present performance, there is every likelihood that "Mr. Lucky" will rank among the most successful pictures ever shown in this country. Already the bookings taken are rapidly approaching record figures.

"They Got Me Covered"

From Manchester comes news of the enormous business achieved by Samuel Goldwyn's "They Got Me Covered" at the Gaiety on its first week.

Receipts of the Bob Hope and Dorothy Lamour film emulated the record-breaking figure established by "Casablanca."

EALING PUBLICITY

Staff Additions

S. John Woods, until recently director of publicity to the Soviet Film Agency is a new addition to the joint publicity department of Ealing Studios and Ealing Distribution.

Mr. Woods will operate at Ealing Findlay House, Oxford Street, in Hugh's department, where he will handle the production of posters and all publicity material.

Another addition to this department is Mervyn Savill as exploiter who will operate principally in the provinces

FUSION OF FACTUAL AND ENTERTAINMENT

By Michael Balcon

THE very nature of kinematography has pointed from the time of its invention to a development on representational lines. Seen in relation to the theatre, quite obviously its discovery meant an emancipation from the conventional three walls and the proscenium. Such, however, was the influence of the older medium with its great and age-old tradition, that the first struggles of the kinema to strike out its own line were quickly replaced by a servile subjection to the theatre. During the bad years, when so many films served mainly as an imitation of the theatre, the link with reality was maintained by the development of the newsreels, the interest films and the documentaries.

Until a few years ago, the two schools of film-making progressed side by side but without an interchange of ideas. On the contrary, there was inclined to be antipathy between them, the story film school, as I shall call it for want of a better name, looking down upon the documentary as the work of amateurs and dilettanti, and the documentary school regarding the others as venal and vulgar. The truth was, of course, that both sides were paying for their early shortcomings, and five or six years ago it became obvious that much would be gained by both sides if some form of alliance could be achieved between the two.

Experiments were made, but it was the war which provided the best opportunity for a better understanding. With the coming of war two things happened to films in this country particularly: one was the realisation that the kinema could not declare itself out of its environment, and that, willy-nilly, it must reflect what was going on in the world; the other, that for the first time since the last war the kinema was made aware of its responsibility towards the State, in film propaganda. the union between the story film and the documentary was at last achieved.

It was achieved in two ways: documentary treatment was on the one hand adopted by the makers of story films, and on the other hand the makers of documentary films realised that they, too, needed stories and that these did not detract from their integrity. It seems to be difficult to believe that so logical a development will be interrupted or stopped after the war.

USING A 16-mm. CAMERA

D. C. FINCH gave a résumé of 16-mm. camera in general and the most useful lenses to obtain. Full information was given on the accessories useful to camera work, general hints on exposure and the methods used to get the best results on the screen.

Then followed a short discussion on the choice of viewpoint, backgrounds and lighting, with emphasis on the close-up and continuity shot—movement of camera, panning, following and tracking. Many questions were asked on general topics, and a short film illustrating many of the points covered was shown.

The Workers' Film Association

LECTURES AT FILM SCHOOL

HOW the film can advance education and culture and act as propaganda for social problems was dealt with by representative speakers at the Fourth Annual Film School of the Workers' Film Association at Brighton during the week-end. Speakers included Michael Balcon, Arthur Elton, Oliver Bell and Edgar Anstey. Tom O'Brien, chairman of the W.F.A., presided.

Plea for Film Appreciation Instruction

BY OLIVER BELL

A SUGGESTION that film appreciation should take its place in the national education curriculum before music, dramatic or art appreciation was made to the Workers' Film Association Fourth Annual Summer School by Mr. Oliver Bell, the Director of the British Film Institute.

It was a curious thing, said Mr. Bell, that practically everybody is able to give an intelligent criticism of a play and knows the points for which to look, but singularly few people even among regular kinemagoers could give a reasoned appraisal of what they had seen. The film, nevertheless, was just as much an art as the drama.

From the point of view of the average person, it affected his life much more closely than any other art, more indeed, he thought, than the good or bad examples of graphic art which stared at him from the hoardings and in the newspapers.

People should get away from the flabby attitude of being just a passive spectator at the kinema theatre. If the general standard of film entertainment were to be improved, an active critical frame of mind must be consciously cultivated. He would like to see the screen première crowds behave like audiences at theatrical first nights. If, as was so often the case, the film was a stinker of the first water despite the extravagant publicity bought for it, it should be booed off the screen, and managers and renters really made to understand that the public would not tolerate having to pay to see such nonsense.

In his own personal scale of film values, which obviously would not be the same as other people's, Mr. Bell put *direction* first. It was more important than the *story*. A clever director could make an indifferent plot tolerable, but a bad director on the other hand could ruin a good plot, as happened only too often in British films.

Running direction very close were *scripting* and *editing*. It was not enough to have a good, clever, ingenious, humorous or dramatic plot unless when broken down into film sequences the narrative held together and the characters were given natural lines to say. Then, unless, when each sequence assembled in its right order, it was cut by the editor to match the tempo of the film to the action, a poor film would inevitably result.

Next in his list of points to note was the *camerawork*. In the speaker's

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FILMS FOR PUBLIC INSTRUCTION

By E. H. Anstey

THE early years of the war made clear to everyone the vital importance of having a knowledgeable and efficient community. The instructional film has played a leading part in spreading this technical knowledge. Soldiers, sailors and airmen; fire guards, land girls and allotment holders; factory workers, housewives and farmers; almost every section of the community has had the opportunity of acquiring some new skill with the help of the films seen in their lecture rooms, canteens or village halls.

These films help to spread individual knowledge and experience to the whole community. They do not, dare not, talk down; theirs is a man-to-man technique in man-to-man language. They must have clarity, simplicity and a logical line of exposition. Each one of them can have the quality of a work of art—for the good instructional film is something more than a poor relation of the glamorous productions of Hollywood.

The workers in the field of the instructional film—always experimenting and developing new techniques—believe that

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opinion, the artist should outweigh the technician in the cameraman's make-up. How often, he asked, did one find the screen inadequately filled, unbalanced or ill-proportioned? And yet, unless the eye was satisfied, the pleasure of watching a film was diminished. It was not till then that he would award points for *acting*. The star system of selling film entertainment had given the actor a purely fictitious importance. He admitted that some actors were better than others in that they seemed to have a definite screen personality. Like everybody else, he had his favourites, but a poor director, a bad scriptwriter, an indifferent editor, or an inartistic cameraman could reduce even a Gary Cooper to a nonentity. He therefore put acting low amongst his list of values.

Some importance should be attached to the *sound effects*, and more than is generally given, he thought, to the specially composed musical score which, by its soft or strident modulations, emphasised through the ear the emotion which was being received by the eye. Last of all came the *art director*, through whose skill in decor, an air of truth was given to the settings and the clothes that people wore. In a period piece, naturally, his weight of responsibility was enormous and extra points should then be given for his work. Finally came all the other people in the team who got credit titles, but their contributions, though great, were small in comparison with those whom he had mentioned.

AN AID TO SOCIAL EDUCATION

By Ald. Reeves

THE film, the greatest modern medium of education, has up till now hardly been used in this country. Only a few responsible educationists realise the potency. And yet all are agreed on its entertainment value. Education by visual means is the most permanent of all forms. As a means of conveying enlightenment on social problems, the film has no equivalent competitor, and yet only a very few films have been made with this purpose in view.

The movements of democracy in this country are urged to experiment more readily with this medium, otherwise those who have already realised its advertising value will use it to advance anti-social causes. The workers' movements have many millions invested in various securities. A few thousand pounds invested in film education would produce a first-class dividend. The Ministry of Information has spent enormous sums on propaganda by films and have proved their efficacy. The problems of the post-war era can best be presented in the form of well-devised films because pictorial imagination can be best presented in this way.

Ald. Reeves called upon the Industry to give up its "dog-in-the-manger" policy of refusing to permit the best of the films dealing with the problems of great human interest to be shown non-theatrically (or outside the commercial kinema) until they had completed their commercial run, otherwise progressive governments of the future might insist that a limit must be placed on the period of exploitation, after which films would become public property.

He visualised a future in which projectors would be installed in all educational establishments, trade union clubs, co-operative and village halls and welfare centres for screening films from a national library which would consist of films representing all points of view.

The Board of Education would provide such a library with a series of specially devised films as visual aids to the whole range of subjects on the curriculum. Teachers, scientists, social reformers and all interested in every aspect of education and public enlightenment would serve on committees charged with suggesting subjects and judging scripts.

OTHER EXPERTS SPEAK

Addresses were also given by Donald Bull, well known script writer, who inquired "Can British Films Look Hollywood in the Face?" Arthur Elton, production chief, Ministry of Information, who spoke on "Producing Films for Propaganda," and Norman W. Wooderson, on "Working, Repairing and Conserving a Sound Projector."

Each evening there were presentations of educational, instructional and feature films.

knowledge and the development of a means to share it widely is the strongest weapon we have in war or peace. For we must always remember that when peace comes we shall need to understand how to make and use new tools—the tools of civilisation which will build our post-war world. We must not forget that the instructional film which has helped us in war time is available in time of peace to teach us to be better builders of democracy. The knowledge of the specialist, shared and made common knowledge, is the weapon with which ordinary people can overcome tyranny. The true democrat is the man who "knows how." The film can help him.

CINEMA CLUB HONOURS LORD PROVOST

Glasgow Tribute to Mr. and Mrs. Welsh

THE guests of honour at the season's first Cinema Club luncheon were Lord Provost James Welsh and Mrs. Welsh, who were greeted by the President, A. C. Melville, who referred to the honour Mr. Welsh had brought to the Trade by his appointment as Lord Provost. The function, held at the Picture House cafe, was attended by some sixty members.

The Lord Provost said he remembered in these actual premises thirty-five years ago having it pointed out to him by Jimmy George that "this would make a very good picture house." In fact, this was now the third picture house on the same site. Making reference to the services rendered to the Trade in the early days by Dr. Jupp, who designed the first kinema, he said the Trade did not fully realise their indebtedness to this gentleman.

Since 1910.

His own connection with the Industry started in August, 1910, and, making reference to the presence of Prince Bendon, he said that but for him and the fact that they could hire projectors from him in those early days, he was doubtful if he, Mr. Welsh, could have continued in the business. Willie Bendon, too, had been his first supervising operator, and he was glad also to notice Johnny Chalmers, but for whose help in dealing with a refractory converter at Dennistoun he would have gone out of the Trade.

They were really exciting times in those old days, and when he thought of the things they actually accomplished — running two-reel Chaplins in three towns twice nightly, arranging the first cross-overs with Davie Stewart from Springburn to Dennistoun, it made him realise that those really were the "good old days."

The Trade Honoured

He was delighted that after many years a member of the kinema Trade had been able to reach the exalted position he now occupied and especially pleased to be with the Club to-day because he had much for which to thank the Trade. Thirty years ago when he first stood for the Town Council the late J. J. Bennell had helped him in his municipal career. He was, indeed, indebted to the Trade which had given him the highest honour by being the National President. Both Mrs. Welsh and he hoped to continue in the business and do much useful work on their behalf in the city.

Presentation to H. J. Green

The President then on behalf of the members presented Past-President H. J. Green with a framed message of thanks from the members in appreciation of his admirable work for the Club as president.

Mr. Green declared that no distinction had been less well deserved, thanks to the co-operation of the office bearers

"Parade to Provost"

He then added his tribute to the many other qualities of the Lord Provost, and said that after thirty years from "Parade to Provost" was an accomplished fact. His pawky humour and able administration had made him a valuable member of the Industry, and he, Mr. Green, was very delighted to add his appreciation of the very valuable work Mr. Welsh had performed in the Trade. Regarding Mrs. Welsh, he was certain she would be a great success as Lady Provost, as she had already proved a real live kinema manageress and as the wife of a successful exhibitor. The city of Glasgow and the Trade were proud of both.

Mr. Melville in feeling terms then referred to the loss sustained by the Club in the death of Past-President Gus Bostock

A Great Distinction

Ritson Bennell, in proposing a vote of thanks to the guests, said that it was indeed a great privilege to be asked to propose a vote of thanks to one of their own who had attained the highest honour the city could bestow. During his 25 years in the business, Jimmy Welsh had impressed everybody by his sincerity and honesty of purpose, and he could claim with the Provost the distinction of being the only other one to hold all four offices of the Scottish branch.

The Club and the Trade appreciated the work and interest which Mr. and Mrs. Welsh had put into the Trade in the past, and knew that they would both be an honour and credit to the Industry and improve its status. On behalf of the Club he wished them a very successful term of office, knowing that it would be capably handled in their hands.

The President intimated that the next luncheon would be held on Friday, October 8.

A. C. Melville, president of the Glasgow Cinema Club, and Mrs. Melville, welcoming Lord Provost James Welsh and Mrs. Welsh. W. Kempsall, the secretary, is at the rear

Edinburgh's Red Cross Effort

Though no figures were available over the week-end to indicate what had been Edinburgh's response to the Red Cross Prisoners-of-War Parcels appeal, the expectation is that it will prove to have been quite beyond all expectations. One house, and not by any means a big one, took over £100 on the first Saturday, and some quite moderate suburban houses have taken over £100 for the week. What supers like the Playhouse and the Regal have taken must alone represent very substantial sums.

Lord Provost Sir William Y. Darling turned up one night at the Regal and spoke in support of the appeal.

The wedding took place at St. Gabriel's Church, Newcastle-on-Tyne, of Wren Margaret Tabrah, Royal Navy, only daughter of Frank Tabrah, manager of the Heaton Electric, Newcastle, to First Officer J. Thompson M.N., of Newcastle

FIRE WATCHING OFFENCES

Salford Company and Manager Fined

For failing to carry out an approved fire-watch scheme and for tendering four subsistence claim forms which were false in a material particular, Shaw's Amusements, Ltd., proprietors of the Empire, Great Cheetham Street, Broughton, and Thomas Jennings, manager of the kinema, were summoned at the Salford Police Court on September 10. Fines were imposed on each defendant.

It was alleged by the prosecution that a police officer discovered that on certain dates no one was on fire-watch duty. Many discrepancies were then found between the entries in the kinema fire-watch log-book and the forms sent to the City Treasurer's Department claiming the reimbursement of allowance paid to each fire-guard on duty.

Jennings, who was in effect the owner of the place, and another man, were shown on the forms to have done duty and apparently to have signed for the 3s. allowances, but it was found they had not done any duty at all. All the allowances and an extra payment had gone to the operator, who put in six nights duty a week. There was no suggestion that money had been wrongfully obtained, but wrong entries had apparently been made to mislead the authority as to the actual position. All three men were exempt from duty. The four forms put in on behalf of the company had not in every case been signed by the fire watchers concerned.

H. S. Holmes, who defended, said the forms had been filled in in order to obtain the full reimbursement from the local authority. As the company only received the correct amount, the offence did not appear to be of serious consequence. The kinema had only one man, the operator, eligible for fire-watch duty there, and a difficult situation arose when the authority withdrew four "pool" watchers. Hence the operator agreed to do six nights duty a week. Evidently it was thought that the full amount would not be paid if the operator's name was entered every time.

Shaw's Amusements, Ltd., were fined £10 (£6 on one summons and £4 on the other), with £2 11s. costs and Thomas Jennings £4, with £1 1s. costs.

Bury and district charities have received nearly £120 in respect of Sunday opening. A cheque has also been sent to the C.T.B.F.

SCOTS RED CROSS TARGET

Great Drive for £50,000

The Scottish Cinemas appeal to raise £50,000 for the Red Cross Prisoners of War Fund received a particularly good send-off in the four key cities last week and it is confidently expected that the target will be more than reached.

Some suburban houses took in anything from £150 to £250 at collections for the week. Darrell Dewhirst, of the Park, Dennistoun, ran raffles and auctions every night, thereby increasing the interest and his total, while manager Walter Hinks, of the Seamore, had a very elaborate and convincing display in his foyer which considerably helped in raising approximately £250.

From the recent garden fete held by Manager Chambers in aid of the Vogue (Govan) Entertainments Comforts Fund the grand total of £260 was obtained. Mr. Chambers is out to raise £1,000 for this fund, which caters for convalescent wounded soldiers in Glasgow hospitals, and he is arranging a Hallowe'en party in Govan and a big dance and cabaret in Glasgow later with the aim of getting his required total.

The Scottish Branch's monthly meeting is being held to-day (Wednesday), in Green's Playhouse, as usual, when further light will be thrown, it is expected, on the question of valuation of kinemas. Full report will appear in next week's KINE.

"COL. BLIMP"

Draws Big Business at Aberdeen

That outstanding production "The Life and Death of Colonel Blimp" attracted crowded houses at both the Odeon and Palace, Aberdeen, last week.

At a private showing of the film at the Odeon on the opening day, two South African veterans were among the distinguished and representative audience which attended.

Lord Provost Sir Thomas Mitchell and other local personalities were present, with Lieut. George Douglas Walker, R.A.S.C., a former house manager of the theatres concerned.

In order to cope with the crowds both kinemas had continuous performances from 10.30 a.m. to 10 p.m.

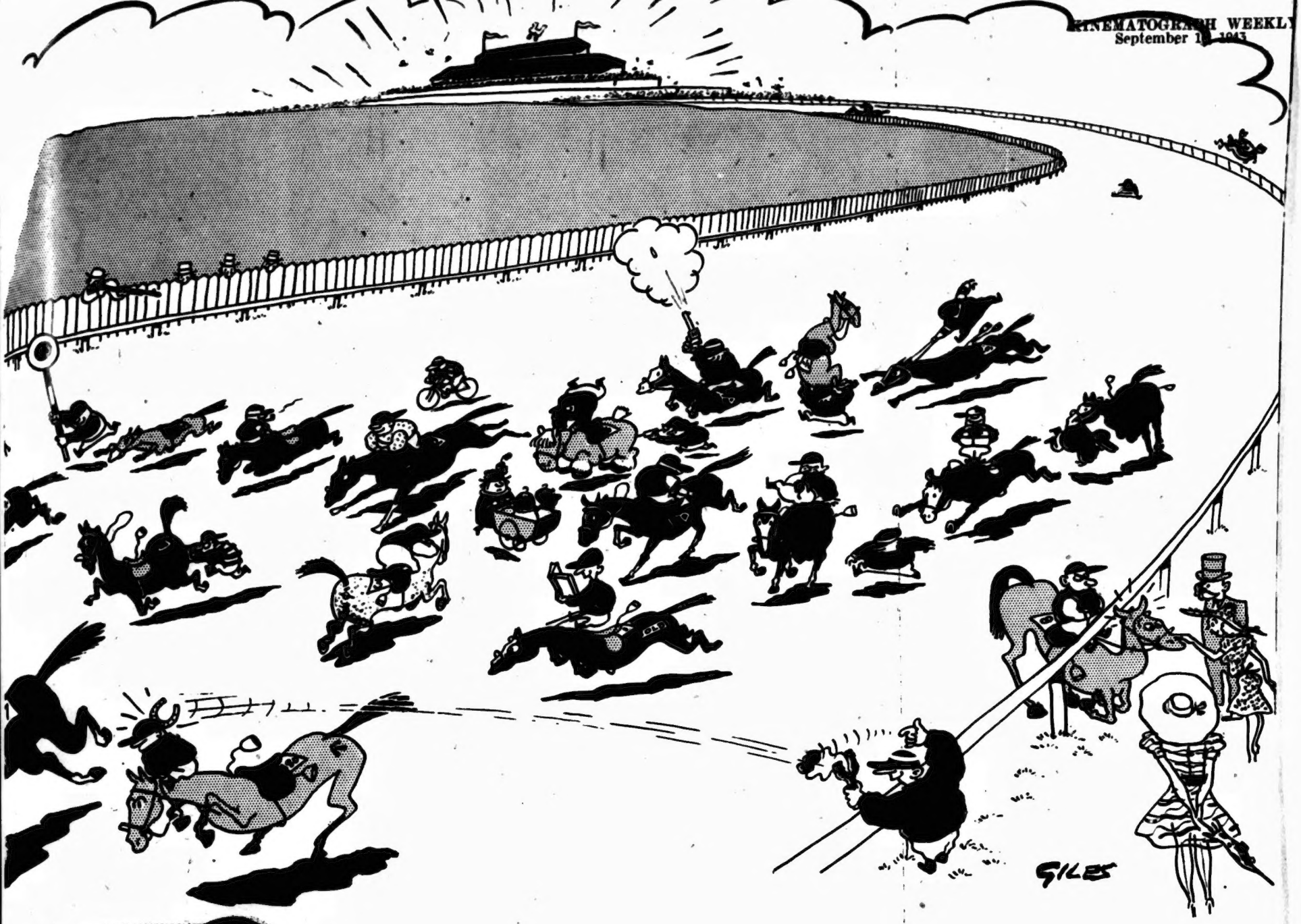
Preparing for the Peace

Since it was formed early in 1940 the Educational Books Section of the Red Cross and St. John has dealt with 26,000 requests from British prisoners of war in Europe. Over 163,000 study books and courses have been sent to these men. In addition, a reserve of 50,000 educational books has been set up at Geneva.

This is one of the many invaluable services for our prisoners which have been made possible by the weekly contributions of more than 12 million members of the Red Cross Penny-a-Week Fund.

The fund has transferred over £500,000 to Mrs. Churchill's Red Cross Aid to Russia Fund since the beginning of 1943.

Scenes of enthusiasm were witnessed at Bristol kinemas when the news of the unconditional surrender of Italy was announced on Wednesday. At once house the audience stood to attention while and the National Anthem was played, then, led by the manager, gave three cheers for the United Nations. In another, the "Star Spangled Banner" and the National Anthem were played.



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SPIKE JONES AND HIS CITY SLICKERS

DIRECTED BY DAVID BUTLER

WARNER BROS. SMASH

KINEMA SABOTAGE—POLICE CONCERNED

North-Western Branch Suggests Joint Action

OVERTURES have been made by a Liverpool police superintendent to help local exhibitors to suppress malicious damage in kinemas. The question is what is the best form for co-operation to take. Views and suggestions of theatre managers are wanted. This subject was debated at Friday's meeting of the N.-Western Branch. E. H. Whittell presided.

W. J. SPEAKMAN said that Liverpool kinemas were now being inspected, and the damage to seating and equipment was a matter of grave concern, especially as it was generally impossible to effect replacements.

A police superintendent had discussed the matter with him, and had asked how, with police assistance, the situation might be met. This officer last year was deputed to deal with cases of air-raid shelter damage. As the result of lectures and appeals to the public and other steps, the incidence of damage was reduced to 7 per cent. of what it was. In the work upon which the police embarked, arrangements were made for lectures to be given to schoolchildren by a police inspector or police sergeant.

Anti-Social Activities

In view of the damage which had been and was being done in kinemas, it was thought to be a good idea to mention in future lectures the need for treating kinema furnishings and fittings with care. It would be pointed out that kinemas were provided for the entertainment of the public; if, however, evilly disposed persons continued to inflict damage on them and replacements became impossible, the magistrates might refuse to grant licences.

The police had offered to try to find the delinquents, and invited suggestions from exhibitors as to what might be done. The superintendent of police would be prepared to put suitable ideas before the chief constable.

P. M. HANMER thought the offer should be welcomed with open arms.

Who are the Culprits?

L. EDWARDS (Rhyl) said he had found the main delinquents were youths of 15 or 16. He questioned whether police lectures to schoolchildren would be effective. School children could not have pulled down cisterns and pipes.

Another exhibitor remarked that the most damage at his theatre was caused by the people who paid most for their seats.

Members were asked to report to Mr. Speakman any suggestions which they desired to bring to the notice of the police.

A scene from PURPLE V (Pathe) reviewed in this issue. John Archer, Mary McLeod and Fritz Kortner are featured

O.W.I. Films

MR. SPEAKMAN reported on the General Council and other meetings held in London. Delegates were given the opportunity by the M. of I. to see the first of a series of films produced by the American Office of War Information, prefaced by a talk by the Prime Minister. It was a remarkable film, running about one hour. The series would be treated as second features by the various renters.

This particular film was made up of a number of incidents which had been covered previously, all of them very cleverly interwoven. The films would count for quota.

First release would be handled by United Artists, and the maximum terms to be demanded would be 15 per cent. A reasonable flat rate would be accepted by the renters. Renters would not be permitted to tie up the films with other subjects.

"If the first film is an example," added MR. SPEAKMAN, "it is a damn good start."

Subject for Planning Committee

L. EDWARDS expressed the hope that whatever work was done by the Planning Committee, it would not neglect consideration of the general position of the Trade after the war. It would not be unfair to ask the Government to treat kinemas, so far as licensing was concerned, in the same manner that hotels and public-houses were treated.

Before the brewing industry could obtain permission to build a new hotel they had to prove that there was a public demand for one, and even then sometimes had to surrender licences of premises which were becoming of a redundant character. Such an arrangement might be beneficial to the Kinema Industry. It deserved the attention of circuits, as well as independents, whether licences should continue to be used more or less indiscriminately.

Aspects of Redundancy Issue

The CHAIRMAN: The Board of Trade has already indicated there will be no new building work for three or five years after the war——

W. J. SPEAKMAN: Unless it can be proved that a kinema is essential, as in newly created satellite towns. In the middle of a city which has not suffered severely from bombing there may be no need for new kinemas.

R. M. HANMER: Surely it will not be suggested that in order to build a new kinema the oldest one in the town should be closed? If so, it would mean that if a circuit wanted to build a big house, it could buy a small one and make it redundant.

J. R. SARONIE considered that modernisations should be carried out before new licences were considered.

L. EDWARDS: I would like to see national control.

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SHOW FIRE INSURANCE SLIDES

General Council's Recommendation

THE Fire Offices' Committee of the Insurance Companies has made a request to the C.E.A. for the showing of three slides dealing with propaganda to check fires. The C.E.A. General Purposes Committee recommends members to show these when invited to do so by the local representatives of the Fire Offices' Committee throughout the country.

Quite apart from the desirability in the national interest of checking damage by fire, the C.E.A. points out that members have a more direct interest than usual, inasmuch as if fire experience continues to increase there will obviously be an increase in fire insurance premiums.

Fires in War Factories

A letter from the Ministry of Information, Ministry of Supply and Ministry of Aircraft Production in appreciation of the kinemas' assistance in the campaign to prevent accidental fires in war factories was noted.

Presentation to R. C. Bromhead

Members were reminded that the luncheon and presentation to commemorate the silver wedding of R. C. Bromhead would take place on October 13 at the Dorchester Hotel, and members were advised to apply for tickets (12s. 6d.) early.

A tribute to the late Coun. B. Vivante, of the Manchester executive committee, was paid by the president, whom, he said, many members would have met at various conferences in pre-war days. He had been a member of the Manchester City Council and had done very good liaison work between the Manchester branch and the City Council. The president was sure that the General Council would wish to send to his relatives a token of regard to his memory and appreciation of past services to the association. Members stood in silence.

Retirement of Tom Hartley

The President announced the retirement of T. H. Hartley, one of the old members of the association. He had been a member of the old Manchester and District branch, and later joined forces with the South and East Lancashire branch. He had been a wonderful member inasmuch as he gave all his spare time to the work of the association. He had been a delegate for both branches, and many would remember him as a regular attendant.

The President's proposal that the General Council should send to Mr. Hartley their best wishes for him in his retirement was agreed to unanimously. He was aged 82.

New Members

Thirty-six new members were balloted for and enrolled.

Date of Next Meeting

It was agreed that the next meeting be held in London on October 13.

Trade Unionists Press for S.O.

Notice of motion has been given to the Camborne-Redruth Trades Council by L. S. Liddicott to reintroduce the question of the Sunday opening of kinemas in Camborne and Redruth for the benefit of members of the Service. Mr. Liddicott is the representative of the E.T.U. on the council. Kinemas are open on Sundays at Newquay and Falmouth.

C.E.A. DISCUSS QUOTA ANOMALIES

Four-Year-Old Reissues Fail to Attract Patrons

APPEAL TO BOARD OF TRADE FOR FURTHER FORBEARANCE IN REGARD TO DEFAULTS

A VIGOROUS discussion on the situation arising from the Board of Trade's survey of exhibitor quota presentations and a resolution from the London and H.C. branch took place at last week's General Council meeting. The impossibility of satisfying the exhibitors' 15 per cent. quota footage from the 3 per cent. handled by renters, was pointed out by Coun. A. W. Green, who said four-year-old reissues could not be shown. The Quota Act had become unwieldy, and the Association should press for its suspension for the duration and 12 months after.

Concern at the KINE.'s revelation that Brendan Bracken, Minister of Information, had advocated free trade in films was expressed by L. G. Hill, whose view was that if the Quota Act were suspended the British Industry would have no chance of survival.

This view was adopted by S. K. Lewis, who urged that nothing precipitate should be done and that they should invite the President of the Board of Trade to continue to exercise that forbearance to exhibitors shown during the previous year.

Coun. Green thereupon withdrew his motion and S. K. Lewis's resolution was agreed to.

COUN. A. W. GREEN stated that, from the Board of Trade returns, it seemed the majority of the defaulters would be considered felons in the eyes of the law. When one came to analyse the quota returns the footage to which the exhibitor had to conform was roughly 15 per cent. and the renters' footage was about 3 per cent. How could anybody expect to make 3 per cent. into 15 per cent. to the exhibitors, he asked.

The Board of Trade said the Quota Act had been brought out to assist the the British film Industry. There was now 100 per cent. reissues for exhibitors' quota, and how was the showing of a four-year-old film helping the film Industry? It was tantamount to offering for sale last Tuesday's *News Chronicle* to-day. M-G-M had offered him "Happidrome" at 40 per cent. because his was a competitive area, but he had four A.B.C. houses around him which had shown it as a second feature. In these circumstances he could not even be expected to pay 10 per cent. for that film. But the Board of Trade would not listen and merely indicated that although one had not played it, it was available.

Coun. Green maintained that the Association should go to the Board of Trade and point out the difficulties and suggest that the Quota Act was unwieldy; there were no British films coming but films of four years ago, which could not be shown. He therefore moved:—

"That the Board of Trade be asked that for the duration of the war and for 12 months thereafter the Quota Act be suspended."

E. K. JONES, who seconded, admitted that certain theatres were running reissues successfully if the films were hand picked, but he felt that where there were so many defaulters — although very few prosecutions—a black mark was going down against those who were not fulfilling the quota.

Exploited by Renters

H. HOPKINS was very delighted to hear Coun. Green, because it was very nice to know that there was an effort to do something even to-day. The position was being exploited by the renters by percentage for reissues which were not worth 50s. a time. The exhibitor was penalising himself; he used to penalise the public, but now they did not come in. He was glad to support the London branch when it asked for the suspension of the Act.

U.S. Dictation Fear

L. G. Hill stated that it was not always easy to speak against the popular view, but was there one in that room who, in picking up last week's "Kine," did not receive a shock that a Minister of the Crown should have expressed an opinion in America that films should be on a free trade basis; that the Quota Act should be abolished and there should be no restrictions in the Trade.

To-day the Quota Act was being carried out under the greatest difficulty, but that was initially the difficulty of the producers. There was no doubt that the Quota Act in principle was the one saving feature of the British film Industry. The truth was that if the Quota Act were abolished—"suspended" had been the word used—in two years' time there would be dictation and exhibitors would be ruled by American film interests and the British Industry would not have a chance of surviving. First of all, those present were British people determined to uphold the rights of British Industry.

The Board of Trade had been asked for some amelioration, and this had been extended as far as the Board of Trade could go without dishonesty. The number of prosecutions was ridiculously small, and the fact must not be lost sight of. It must be impressed on the Board of Trade that this amelioration which had been requested was temporary. There would come a time when exhibitors would ask the Board of Trade to put the Quota Act into force for the sake of British industry and exhibitors.

Need for Caution

H. ELTON was in sympathy with Mr. Hill. No doubt, there was a big difference between the number of defaulters and the number of prosecutions, but this was an indication of the sympathy which the Board of Trade felt with exhibitors in the difficulties with which they were faced. In saying that exhibitors were branded as felons he felt Coun. Green had lost sight of the elementary principle of British justice, that no man is guilty of an offence until he is convicted.

Coun. Green's analogy with the *News Chronicle* was absurd. Did anyone ever mind reading a good book twice? Had no one looked with admiration on a beautiful scene twice? Or looked with admiration on a beautiful woman twice? (Laughter.) And to say that because people have once derived enjoyment from a particular film —and the reissues had helped the Industry to tide over a very difficult period—that its reissue was detrimental to the exhibitor, was a statement he challenged.

Mr. Elton felt the Association should be extremely cautious in the way it approached the Board of Trade; it was no good asking for further legislation which would jeopardise the producing side of the Industry.

C. CHIPCHASE agreed with the speakers who thought the London branch were going too far in asking the Board of Trade for something it could not do: suspend the Quota Act for the duration of the war. On the basis of the figures given on the Quota returns it seemed rather ridiculous.

A Good Thing

C. A. MATHES supported Coun. Green and felt if the Quota Act were suspended for the duration and 12 months after it would be a good thing. He was in a particularly unfortunate district for British films.

T. FRANCE did not support Coun. Green and felt this matter ought not to be taken too seriously. The biggest shock that the Board of Trade could give exhibitors would be to say: "Very well, we will abolish this Act." Exhibitors had been the Act's greatest supporters, and it was necessary to exercise a little caution.

Continued Forbearance

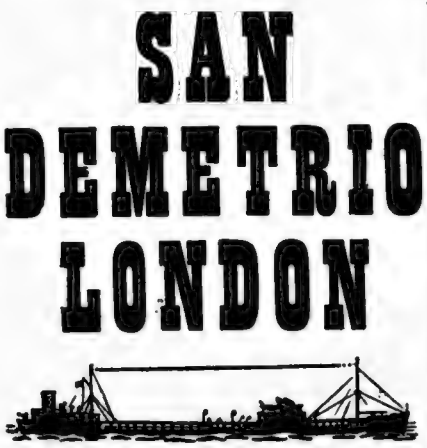
S. K. LEWIS said that this was one of those problems on which a speaker could discourse at length with equal facility and sincerity on both sides. Coun. Green's statements were in the main irrefutable as undoubtedly anomalies existed whereby one Ministry demanded the fulfilment of an Act necessitating the exhibition of a certain percentage of British films, whilst on the other hand another Ministry took away the manpower which made the production of such films and the consequent carrying out of the Act an impossibility. Notwithstanding, he was very much impressed by the excellent speech of Leslie Hill when he suggested, quite rightly in his opinion, that nothing of a precipitate character should be done which might imperil the future existence of the Quota Act which they, as exhibitors, knew meant so much.

He suggested therefore that the Council refrain from taking ultra-strong measures and that as an alternative direct representation be made to the President of the Board of Trade pointing out the difficulties attendant upon exhibitors fulfilling their obligations under the Act and expressing also concern of exhibitors on their inability to do so, and, whilst

Continued on page 12

"When we brought the SAN DEMETRIO home-or what was left of her-we had one or two little troubles that never got into the papers. Take Charles Pollard, 'the Chief', as we called him. It made a bit of a stir when he walked into Simpson's in the Strand in his boiler suit. As if he hadn't enough trouble getting the engines going-and keeping 'em going all the way home-his trousers split on him as well. So he had to turn up at the Inquiry in that rig, and the Admiralty blokes took him along to lunch just as he was. But, as he said himself, at least it was his best boiler suit."

Chief Engineer Charles Pollard, O.B.E., is portrayed by Walter Fitzgerald in Ealing Studios' most ambitious production.



SD 1.

PROPOSED FEDERATION OF MANAGERS

C.E.A. Will Recognise New Organisation

THE formation of an association of managers in North Lincolnshire has been outlined to the C.E.A., which recognises the right of members to organise themselves into a negotiating body.

It was explained at last week's meeting of the General Council that the establishment of this branch was a step towards the organisation of autonomous branches within the federation of managers whose activities would correspond with the C.E.A. branch areas.

A review of the negotiations which have led to the establishment of the federation was given by the General Purposes Committee.

It recalled that—

On June 2 the committee received the following resolution from the North Lincolnshire branch:—

"This branch views with regret the decision of the General Council not to entertain the application of the kinema managers to be allowed to organise themselves into a negotiating body for the purpose of determining their remuneration and conditions of employment. Whilst this branch does not agree with the method of approach and the sponsors, it does suggest that the General Council should reconsider their decision and indicate to approved representatives of the managers the method of approach which would be acceptable to them. If the General Council are prepared to reopen this question, the branch is prepared to suggest ways and means to overcome some of the difficulties visualised."

North Lincs Minutes

At the meeting of the North Lincolnshire branch held on July 21 the following minute was conveyed to the committee:—

Mr. Auty asked what progress had been made in this matter.

The Secretary explained that owing to the blitz on his town he had been unable to attend the General Council and therefore he did not know what had transpired . . . he was informed, however, that a very long discussion took place in the G.P.

Mr. Bell said what annoyed him was the fact that in all minutes and reports from the G.P. and the General Council not once had a word been mentioned about it, yet it was in May this was first mooted. After much discussion, in which every one present felt that this was not being pressed forward in London it was decided to write to Mr. Fuller pointing out that the branch was disappointed and was of the opinion a letter from head office should be sent putting in it the branch resolution, and asking the branch's opinion or help in the matter.

C.E.A. Recognition

The General Purposes Committee had since had a discussion with the representative of the managers concerned in the North Lincolnshire branch and understands that it is their desire to organise themselves into a professional organisation which would enable them to negotiate matters affecting employment, conditions, wages, pension schemes, and generally to improve the status of managers.

In response to this request the committee recommends the General Council to recognise the right of these managers to organise themselves into a negotiating body and that in principle the General Council should recommend the branches to extend recognition to the scheme of these managers of the North Lincolnshire branch when the final details of the constitution have been finally submitted.

Federation of Managers

As outlined to the committee, this scheme will be to form a federation of managers' societies which will start in the North Lincolnshire area and which will be officered entirely by managers and be unconnected with the C.E.A. It will be a professional society and arranged as a federation, so that, while begun in North Lincolnshire it will operate nationally with the provision that as each area, corresponding to C.E.A. branch area, has a certain number of members automatically another autonomous branch of the federation will be formed in that area which will proceed to elect its officers and immediately come into being with the recognition of its corresponding C.E.A. branch.

The effect of recognition of the branch will be that they will appoint a conciliation board consisting of, say, three proprietor members, or whatever number they decide. If these recommendations of your committee are accepted by the General Council the North Lincolnshire managers will immediately complete the details of their organisation, submit them to the committee and promptly proceed to complete the national organisation.

Continued at foot of column 4

John W. Hicks, Jun., vice-president of Paramount and head of Foreign Distribution, is welcomed by David Rose.

Continued from page 11

C.E.A. Discuss Quota Anomalies

promising to do all possible to carry out the legal obligations at the same time urge the President to continue to exercise that forbearance which had so admirably characterised his actions during the previous year.

He therefore moved accordingly.

Peace Time Act Failure

A. B. KING thought no one could refute the statements of Coun. Green, but he was also in agreement with Mr. Hill. The attention of the Board of Trade should be drawn to the fact that here was an Act made for peace time conditions but was less workable in war time. Could exhibitors not get some concession in the Quota apart from asking the Board of Trade to suspend the Quota Act? As a self-respecting member, he felt that years had been taken to build up a British Industry, and to suspend that Act might be fatal to the Industry. There was no doubt about the impossibility of members fulfilling their Quota and there was no wish for exhibitors to be branded as criminals, and therefore the Films Council ought to take a favourable view where exhibitors find it impossible to comply with the Act.

The PRESIDENT asked Coun. Green if, in the light of the expressions of opinion following his resolution, he would withdraw it in favour of Col. Lewis's amendment?

Coun. GREEN said he had achieved his object and would withdraw his motion for the suspension of the Quota Act, but he could not help asking how the showing of four-year-old reissues was helping the British producers. So long as some action was taken by the C.E.A. and acted upon by the Board of Trade he would be satisfied.

H. HOPKINS asked that if the resolution were withdrawn would it be possible to substitute it by a request from the Council to the Board of Trade that under the present difficult circumstances an Order in Council might be issued making treble renters' quota rank as treble quota for exhibitors.

The GENERAL SECRETARY stated that this would be a waste of time as this was not the procedure. This was a matter that had been dealt with by legislation and only legislation could alter it.

Coun. R. E. RICHARDS remarked that the Board of Trade had made a big concession in reducing the percentage to 15 per cent. Had it been possible to reduce it to 7½ per cent. there would still have been a number of defaulters, then there would have been no excuse and there would have been a greater number of prosecutions. He begged the Council to leave the position as it was as the Board of Trade were treating them very well.

Mr. Lewis's amendment, now taken as the resolution, was seconded by B. T. Davis and agreed.

20th Century-Fox executives meet Maurice Silverstone, vice-president in charge of foreign distribution. Left to right: K. Hargreaves, secretary, Francis L. Harley, managing director, M. Silverstone, and R. Sutton Dawes, director of sales.

CALL-UP OF WOMEN STAFF POSTPONED

THE C.E.A. has been officially notified that the Ministry of Labour has decided not to proceed for the present with its proposal to withdraw women who were aged 31 or over at the date of their registration.

Although they may wish to review this decision in the light of the man-power position later this year, in the meantime they will be content with the withdrawal of the younger women who have registered in the 1923 and 1924 classes, which is at present proceeding.

In conveying this information, the Board of Trade states that the Ministry have asked them to look into the possibility of using older women or disabled men as substitutes for male projectionists, particularly in the circuit houses. An opportunity to discuss this with you and representatives of the circuits, together with Mr. O'Brien, of N.A.T.K.E., was requested.

Disabled Men

The possibilities of attracting a flow of disabled and discharged ex-Servicemen for training as second projectionists as substitutes was considered at the meeting referred to and the Board of Trade was asked to use its influence with the Ministry of Labour to stimulate a flow of such personnel.

The desirability of training as many women as possible age 31 or over who are still left as projectionists, as there is every probability of being able to retain such women if they become second projectionists within a reasonable period of time was again emphasised.

R. H. DEWES felt it would be ungrateful to pass this item without congratulating the Association on another very fine piece of work under this heading. It was true he was on the deputation, but it did not prevent him from thanking the president and all members concerned for what was an achievement of the greatest interest to the Industry.

"San Demetrio" Ends

"San Demetrio, London," the most ambitious production yet attempted at Ealing, was completed this week. Dramatic scenes, reconstructing the rescue of a ship's boat and on the tanker's gun-decks were the chief features of the final work on the film which Charles Frend directed.

The film reconstructs in every detail the true-life epic of the tanker whose adventures thrilled the world. Every single scene is based on fact. There is no yielding to fiction—no introduction of an artificial love interest. Stark, frank reality is the keynote from beginning to end of this Michael Balcon production.

War Office Kinematograph Committee Criticised

GENERAL COUNCIL REJECTS NEW PROPOSALS

DETAILS supplied by the War Office of the proposed reconstitution of the War Office Kinematograph Committee were submitted at last week's meeting of the General Council. The reduction of the exhibitor representatives from six to two members was criticised, as was also the fact that the Trade had not been consulted previous to the proposed changes. A resolution condemning the unwariness of the new committee and declaring that the Association saw no reason to join, was unanimously passed.

The General Secretary read two letters from the War Office, in which it was proposed to reconstitute the War Office Kinematograph Committee. The second letter gave terms of reference of the proposed Committee and the members of whom it would be composed, which included the President and Secretary only of each association of the film industry.

It was explained that the present War Office Committee had been properly constituted and set up by the Army Council, and the Association was represented by six members, whereas the new committee suggested only two. The proposal had also come forward without prior consultation with the existing committee.

T. FRANCE drew attention to the fact that Mr. Hinge, the Association's representative on the War Office Committee, E.N.S.A., and other bodies, had been of very great assistance to members through his wide experience, and he would by this new proposal not serve on a committee where his services were invaluable.

A. H. SIMPSON, the president, thought it most unfortunate that the War Office should set up this other committee without at any rate calling the old committee together to ask their advice, but the position was that the different associations were to be represented just by their presidents and secretaries. It would have been much better if it could have been Mr. Hinge and the Secretary, because presidents come and go, and Mr. Hinge, with his permanant position on the various bodies, made a perfect liaison.

E. J. Hinge's View

MR. HINGE, having been invited to express his views, remarked that the objection to this latest proposal of the War Office was not so much the constitution of the committee, but it was a fact the representatives on the existing committee had been in the position of contacting members of the War Office and dealing with matters with authority born of experience, and this had been of very great value to exhibitors in the various areas.

Full reports of the very large amount of work done had never been given to the General Council, but the representatives of that committee had had the opportunity of doing a big job of work of great interest to exhibitors. It was because of the ignorance of what this representation entailed that it looked so dead easy to those who knew nothing about it.

He personally would like to see the War Office Committee, as far as exhibition of films to the troops was concerned, made a separate thing but attached to the War Office.

T. FRANCE moved and COUN. R. E. RICHARDS seconded:

"That a reply be sent to the War Office pointing out that the committee was unwieldy and would be ineffective, and that the Association saw no reason to join."

Change Unnecessary

It was also agreed that the War Office be informed that the present arrangements were working extremely satisfactorily on both sides and that the present War Office Committee had not been consulted in any way in regard to the proposed changes.

F. W. MORRISON had no objection to the curtailment of the members of the committee, and he thought that the only thing the Association could object to in that letter was not so much the curtailment, but the persons who were to represent the Association. It ought to be left to the General Council to decide and to put forward the names of the representatives who had before been so useful and effective.

The motion was carried

Help for Hospital

To comply with the instructions issued by the Government that a charge must be made to the public for the lists of forthcoming attractions, issued monthly from his theatre, A. H. Wootten, manager of the Beau Nash kinema, Bath, has arranged that the charge of a penny made for them shall be allocated to the Bath Royal United Hospital.

Planning Committee's First Steps

METCALFE'S REFUSAL TO SERVE

AN appeal made in General Council to C. P. Metcalfe to reconsider his decision not to serve upon the Planning Committee of the C.E.A. was rejected. He declared it was obvious there were obstructions to the scheme he had originally visualised. Meanwhile the committee has started its functions by inviting suggestions for consideration from the branches, and has asked the Board of Trade to indicate lines of post-war planning and reconstruction of interest to the department.

The initial report of the Planning Committee revealed that the first step would be to invite topics or headings of subjects for consideration and report, and a considerable number has been brought forward. The Committee would welcome as many suggestions of topics as possible from the members generally throughout the country, either through branches or from the members, if they prefer to send direct to the General Secretary.

It was also suggested that an invitation be sent to the Board of Trade inviting the attendance of one of their leading officials to indicate lines of post-war planning and reconstruction of interest to that Department.

As soon as further replies have been received and the Association has had the opportunity of hearing the representative of the Board of Trade, if the invitation is accepted, the Committee will proceed to appoint a number of sub-committees to consider the topics allocated to them, and to report.

A Difficulty

J. Pollard asked members of the General Council to help the General Purposes Committee out of a difficulty. One of the first duties that this Planning Committee had to do was to co-opt Coun. Green and C. P. Metcalfe. Coun. Green had, unfortunately, been unable to attend, and Mr. Metcalfe had sent a communication saying that he had no desire to serve upon that committee. Mr. Pollard had tried, with the support of the whole of the General Purposes Committee, to get Mr. Metcalfe to say that he would at least serve on the committee, because he had come along with a resolution that had many complications and which embraced many things that were vital to post-war planning. Mr. Metcalfe had said he had given this matter so much serious and careful consideration that he had even argued with himself, and he had got all his own way with the exception of how that should be brought into being.

Mr. Pollard wanted all present to ask Mr. Metcalfe to withdraw his communication and come to the committee, because it would be quite easy for any man to criticise, whether constructively or destructively, at Council meetings and waste much time. Last year, Mr. Pollard said, he had spent 61 full working days in connection with the General Council—a fifth of the working year—and he was quite prepared to come along to that committee and give further time and of his best, but knowing Mr. Metcalfe's experience, he wanted him on that committee.

Approach Rejected

Mr. Metcalfe said he was very sorry he could not meet Mr. Pollard, but before he sent that letter he gave it careful thought. From the way the proposal he had made had been handled he was convinced then and now that there were people who did not intend that the Planning Committee should function in the way Coun. Green and he expected.

It was very obvious there were obstructions from the beginning. When it was before the General Council it was referred to the branches, and in the ordinary way the replies should have come back to the General Council, but they were taken to the General Purposes Committee.

The discussion in the General Council was prejudiced and obstructed by withholding two points of order. His enthusiasm for the whole scheme had been damped down. He had no intention of wasting the time of the General Council by offering criticisms, but he would not sit on that committee.

The report was received and adopted.

Dean Jagger in I ESCAPED FROM THE GESTAPO (Pathe)

"BOB" SCOTT JOINS SOUTHPORT FIRM

New general manager and booking manager of Grand Theatres (Southport), Ltd., which controls the Grand, Trocadero and Forum, Southport, is R. F. ("Bob") Scott, who until recently for nearly five years was manager of the Forum (A.B.C.), Liverpool. When he resigned from the Forum he also withdrew from the committee of the North-Western Branch, for which he was a delegate at the General Council of C.E.A.

Mr. Scott comes from a well-known family of theatre owners in Newcastle-on-Tyne, and having been associated with their 20 theatres, has had considerable experience of booking, even back to the old open market days from 1910. He has travelled extensively in Canada, U.S.A. and Africa, and has provided entertainment in unique conditions. He succeeds **Phil E. Giles,** who has accepted a position on the film booking staff of A.B.C. Mr. Giles has been general manager with the Grand, Southport, for two and a half years. For 12 years he was manager of the Scala, Liverpool, and has had experience on the renting side of the business.

TWO HOURS' SHOW DEMAND BY TRADE UNIONISTS

NEWCASTLE and District Trades Council, one of the few such organisations with any responsibility to anybody, has passed a resolution calling upon kinema proprietors to reduce the running time of kinema shows in the area to two hours.

This is advanced as a war-time measure designed to eliminate queues, and to enable more people to see the shows. Contingent with the reduction of running time, the Trades Council proposes a proportionate reduction in the prices of admission.

Will Be Discussed

Its resolution is to be forwarded to the C.E.A., but when a KINE. representative saw Alfred Smith, Northern Branch secretary, he had not received any communication from the Trades Council.

"If it comes to hand," he said, "it will be placed on the agenda for the September meeting on the 21st instant." He declined firmly to speculate on the reactions of branch members.

Support for S.O.

The Trades Council has also intimated that it supports Sunday opening, and, it may be added, it also petitioned the City Council some weeks ago to move for the opening of the legitimate theatres on Sundays.

Rejecting the recommendation of the Watch Committee that the kinemas be opened on Sundays in response to the request of the competent naval, military and Air Force authorities, the City Council decided to set up a special committee to inquire into the entertainment available in the city on Sundays, and to make such recommendations for improvements as seemed desirable in the conditions.

APPOINTMENTS OF TRUSTEES

Rule Amendment Approved

Official approval has been given by the Registrar of Friendly Societies to the amendment of Rule X., Clause 3a, of the C.C.A., which now reads: "A Trustee may hold an additional office other than that of Treasurer or Secretary," and now becomes effective.

The Legal, Finance and Parliamentary Committee reported that the amendment affects some 17 branch appointments, and attention of those branches concerned is called to the necessity of compliance with the rule. The committee is of opinion that it will be sufficient if the branches put themselves into order at their next annual meeting.

The point has been raised as to whether it is necessary to take this rule back to the annual meeting. In the opinion of the committee it is unnecessary to do so as the alteration becomes effective upon the certificate of registry by the Chief Registrar, and as it is only a point of clarification no purpose would be served by resubmitting the matter to the annual meeting. Had the amendment dealt with some wider subject which it was desired to amend in a particular manner and only in that manner, the committee would consider resubmission, as in such circumstances there might be a desire to drop the alteration altogether, but this procedure is unnecessary on a simple point of clarification. The committee therefore advises the branches to put the amended rule now reported into operation at their next annual meetings.

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DEAN JAGGER

MARY BRIAN

JOHN CARRADINE

BILL HENRY

SIDNEY BLACKMER

IAN KEITH

★ ★ ★

Directed by HAROLD YOUNG

★ ★ ★

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala	Sept. 21, 10.30 a.m.
CARDIFF	Park Hall Cinema	,, ,, 11.0 a.m.
GLASCOW	Cosmo	,, ,, 10.50 a.m
LEEDS	Ritz	,, ,, 10.30 a.m
MANCHESTER	Market St. Pic. Hse.	,, ,, 10.45 a.m.
NEWCASTLE	Essoldo	,, ,, 10.45 a.m
SHEFFIELD	Cinema House	,, ,, 10.30 a.m

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DAWN ON THE GREAT DIVIDE

BUCK JONES
MONA BARRIE
RAYMOND HATTON
ROBERT LOWERY

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala	Sept. 22, 10.30 a.m.
CARDIFF	Queens	Sept. 22, 11.0 a.m.
GLASGOW	Cosmo	Sept. 22, 10.50 a.m.
LEEDS	Ritz	Sept. 22, 10.30 a.m.
LIVERPOOL	Palaise de Luxe	Sept. 21, 11.0 a.m.
MANCHESTER	Market St. Pic. Hse.	Sept. 22, 10.45 a.m.
NEWCASTLE	Stoll's	Sept. 22, 10.30 a.m.
SHEFFIELD	Cinema House	Sept. 22, 10.30 a.m.

SLICKLY PRODUCED SATIRE *with* POWERFUL HUMAN INTEREST!

YOUTH TAKES A HAND

PATHE PICTURES LIMITED

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala	Sept. 28, 10.30 a.m.
CARDIFF	Queens	Sept. 23, 11.0 a.m.
GLASGOW	La Scala	Sept. 24, 10.50 a.m.
LEEDS	Ritz	Sept. 24, 10.30 a.m.
LIVERPOOL	Palaise de Luxe	Sept. 23, 11.0 a.m.
MANCHESTER	Market St. Pic. Hse.	Sept. 24, 10.45 a.m.
NEWCASTLE	Stolls	Sept. 23, 10.30 a.m.
SHEFFIELD	Cinema House	Sept. 24, 10.30 a.m.

A P.R.C. PRODUCTION

SARONG GIRL

presents

ANN CORIO

TIM & IRENE ★ MANTAN MORELAND ★ BILL HENRY
DAMIAN O'FLYNN ★ JOHNNY "Scat" DAVIS & His Orchestra

A MONOGRAM PICTURE

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala	Oct. 1, 10.30 a.m.	LIVERPOOL	Scala	Sept. 24, 11.0 a.m.
CARDIFF	Queens	Sept. 29, 11.0 a.m.	MANCHESTER	Market St. Picture House	Oct. 6, 10.45 a.m.
GLASGOW	Playhouse	Sept. 29, 10.50 a.m.	NEWCASTLE	Stoll's	Oct. 1, 10.30 a.m.
LEEDS	Ritz	Sept. 29, 10.30 a.m.	SHEFFIELD	Cinema House	Sept. 29, 10.30 a.m.

Increases in Edinburgh Assessments

KINEMA APPEALS ADJOURNED

THE sitting of the Edinburgh Lands Valuation Appeal Court held last Friday to consider appeals against substantial increases proposed in the assessments of Edinburgh picture houses was adjourned for a week owing to a misunderstanding of the grounds on which the City Assessor was basing his proposed increases.

In the list of appeals were the following (with the proposed figure and the appellants' figure in brackets):—Regal, £5,600 (£4,230); Ritz, £1,700 (£1,050); Savoy, £365 (£300); Dominion, £1,300 (£710); Roxy, £1,150 (£780); Playhouse, £5,100 (£3,785); and New Victoria, £3,400 (£2,700).

Other proposed increases, appeals against which will be heard later, include New Picture House, £4,750 (£4,000); Rutland, £3,000 (£2,650); Regent, £1,200 (£950); St. Andrew Square, £2,100 (£1,800); Capitol, £1,500 (£1,300); Tivoli, £900 (£640); Palace, £2,500 (£2,000); Gaiety, £650 (£575); Salon, £625 (£470); Caley, £3,100 (£2,850); Blue Halls, £900 (£780); State, £1,100 (£840); Embassy, £850 (£650); County, £700 (£600).

Increase Unjustified

Sir David King Murray, K.C., Solicitor-General, who represented 21 houses, said the increases were not justified for two reasons.

No relevant change of circumstances in the subjects could be shown, and even if it could be it would not justify the changes in the Valuation Roll, which was of a semi-permanent nature. It was not practical, nor warranted by the decisions of the Court, to vary the valuations from year to year.

The question was not whether a business was prosperous or not, but whether the heritable property had increased in value. The only possible reason that could be put forward was that picture houses were prosperous at the moment.

They were making quite good money, but that was quite an irrelevant consideration on which to base an increase in the value of heritable property. Some of the causes of the increased attendances were temporary and due to war conditions. The Assessor should have waited till things were more stable.

J. R. Phillip, advocate, representing the four A.B.C. houses in the city, also argued that present conditions were both abnormal and temporary.

Adjusting Anomalies

D. M'Donald, the City Assessor, examined by H. W. Guthrie, advocate, said there had been no revaluation of kinemas for some years. He had taken 1931-32 as a basis for comparison, and since then there had been changes of circumstances. Members of the Trade themselves had drawn his attention to anomalies in valuation. Other considerations which he had in view included increased rents of let kinemas, permanent increases in attendances, quite apart from war time; and increases in prices, exclusive of tax. Since 1931 there had been an increase of 7,000 in the number of seats available in Edinburgh.

Another indication of increased demand was the dropping of matinée prices.

Basis of Valuation

Mr. M'Donald then indicated the principles upon which he had acted, including location, rate per seat, and the number of drawings from a full house required to make up the annual value. In one case, the Alhambra, this review had resulted in a decreased valuation, and in the case of four there had been no change. He had not considered the present drawings, but the general attractiveness of kinemas as heritable subjects.

Sir David King Murray, at this stage, intimated that the appellants had been under a misapprehension as to the basis of the revaluations, and he asked that there should be an adjournment so that the case submitted by the Assessor could be met.

Mr. Phillip joined in the request, and the Court adjourned till September 17.

A press preview of FOR EVER AND A DAY at Bristol was attended by Claud Allister, who appears in the film, and Jack (blue-pencil) Warner. In the picture are also Mr. Simpson and Mr. Allerton (circuit administrator for the area) and Mrs. and Miss Simpson

RENTALS COMMITTEE TO MEET K.R.S.

The Film Rentals Committee reported that it is agreed upon the request which it proposes to make to the K.R.S. and is inviting the K.R.S. to meet it. Following that meeting the committee will report the results of its deliberations, together with any recommendations that may be necessary, to the General Council.

Prisoners of War Effort

The return of collections in England and Wales received to date show that £252,165 have been realised and paid to the Prisoners of War Parcels Fund of the British Red Cross. The campaign in Scotland, with a target of £50,000, has started this week, and your committee wishes the Scottish exhibitors every success with their appeal.

Counsel's Opinion on Rating

EXHIBITORS AND THE CATERING ACT

THE position as regards the reassessment of kinemas was one of the matters which occupied the attention of last week's General Council, which agreed to the proposal to take counsel's opinion upon the points raised. Consideration is also being given to the effect of the Catering Wages Act on kinema cafes.

Coun. H. Simpson, the president, was in the chair at the meeting, which extended its congratulations to Bailie James Welsh on his election as Lord Provost of Glasgow, and to Mrs. Welsh.

Kinema Rating.

The L.F. and P. Committee reported having had a long discussion upon rating assessments remitted by the General Council. The Committee had the benefit of the presence of Mr. Graham Motion, and also extended an invitation to Mr. McCracken to attend. Counsel's opinion upon the points raised was being taken.

Consideration has been given to the effect of the recent Catering Wages Act on kinema cafés. It may also affect kinema employees in relation to their duties in the sales of food stuffs, etc. The Committee proposes at this stage to invite the Departments concerned with the administration of the Act to keep the Association informed of any matters in which it is likely to be interested.

War Films.

It was reported that a reply had been received from Motion Picture Producers and Distributors of America, Inc., to the Association's letter and resolution on the subject of War Films. The reply, which indicated that the trend of opinion in America coincided with the resolution, was read and noted.

National Savings Committee.

A letter of appreciation from Sir Harold Mackintosh for the General Council's approval to his request for a weekly savings flash on the screen, was noted.

The L.F. and P. Committee stated that it is satisfied with the very good work which the British Kinematograph Society is doing and recommends the continuation of the association's contribution of £25 as patron member.

The reports were agreed to.

Lavatory Theft

According to another report of the L.F. and P. Committee, Mr. Whittell had reported a case where there was a broken window pane in a kinema lavatory. A lady patron who was making use of the accommodation put her handbag in front of the broken pane of glass and it was stolen. The lady thereupon brought an action, which the judge dismissed with the remark that the next thing that would be expected would be a thief-proof public building. The lady had the pleasure of paying a contribution towards the costs of the defending kinema.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Adventures of Tartu (M-G-M)—British.	103 min. (A)	Robert Donat, Valerie Hobson, Walter Rilla.	Spectacular espionage romantic melodrama, both tall and familiar, but production qualities first-class, star's performance clever and last lap tremendously exciting.	Excellent popular booki Nothing to harm juvenile
Gentleman Jim (Warner)—American.	103 min. (U)	Errol Flynn, Alexis Smith, Ward Bond.	Breezy boxing comedy melodrama, based on the life of the famous champion. Treatment resourceful, fights realistic, romantic and comedy relief spirited.	Excellent popular booki Nothing to harm youngsters.
Heart of the Golden West (B. Lion-Republic)—American.	64 min. (U)	Roy Rogers, Smiley Burnette, Ruth Terry.	Spectacular outdoor musical comedy melodrama. Story good, comedy relief great, action fast, thrills big, numbers tuneful.	Capital Western for masses, family and ki
I Escaped from the Gestapo (Pathe)—American.	74 min. (A)	Dean Jagger, ... John Carradine, Mary Brian.	Exciting, out-of-the-rut regeneration melodrama with espionage trimmings. Story good, acting competent, thrills realistic.	Very good general booki Should not harm you sters.
*Night Invader, The (Warner)—British.	81 min. (U)	Anne Crawford, David Farrar, Carl Jaffe.	Rousing romantic melodrama. Story somewhat stereotyped, but pace fast, comedy relief exuberant and thrills big.	Capital British programm r. Should appeal to e younger element.
Now Voyager (Warner)—American.	116 min. (A)	Bette Davis, Paul Henried, Claude Rains.	Brilliantly planned emotional melodrama, describing the rehabilitation of a neurotic. Acting superb, direction sensitive and showmanlike and atmosphere impeccable.	Excellent general booki Hardly suitable for youngsters.
Purple V, The (B. Lion-Republic)—American.	58 min. (A)	John Archer, Mary McLeod, Fritz Kortner.	Unpretentious but hard-hitting war melodrama set in Nazi Germany. Story farfetched, but action fast.	Sound popular "programmer." Nothing to harm juveniles.
So Proudly We Hail (Paramount)—American.	125 min. (A)	Claudette Colbert, Paulette Goddard, Veronica Lake.	Spectacular, poignant and intensely thrilling woman-in-white Pacific war melodrama. Atmosphere realistic, and feminine appeal obvious.	Outstanding general booking. Hardly suitable for youngsters.
Stage Door Canteen (United Artists)—American.	132 min. (U)	Lon McCallister, Cheryl Walker, William Terry.	All-star sentimental musical revue pivoting on famous New York centre for the troops. Story human, talent first-class and direction sensitive and showmanlike.	Box office novelty for all classes. Great for youngsters.
Swing Your Partner (B. Lion-Republic)—American.	73 min. (U)	Esther Dale, ... Lulubelle and Scotty, Vera Vague.	Happy-go-lucky romantic comedy musicale with an industrial setting. Esther Dale's performance good.	Useful light support for the family industrial element and youngsters.
*Things to Come (Exclusive)—British.	75 min. (U)	Raymond Massey, Ralph Richardson, Margaretta Scott.	Provocative and technically breathtaking melodramatic fantasy, based on H. G. Wells's famous book and originally reviewed February 27, 1936.	Box-office revival for all classes.
Thumbs Up (B. Lion-Republic)—American.	66 min. (U)	Brenda Joyce, Richard Fraser, Arthur Margetson.	Comedy drama of American manufacture set in an English aircraft factory. Story and atmosphere novelettish, but acting good, and music appropriate.	Good novelty booking for the masses. Should appeal to the family.
†Victory Through Air Power (United Artists)—American.	67 min. (U)	Major Alexander P. ... de Seversky.	Brilliantly conceived, cleverly executed and highly provocative Walt Disney Technicolor documentary. Treatment both entertaining and instructive.	Outstanding cartoon interest. Will delight schoolboys.

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

Victory Through Air Power

United Artists. American (U). Photographed in Technicolor. Directed by H. C. Potter. Featuring Major Alexander P. de Seversky. 6,210 feet. Release not fixed.

BRILLIANTLY conceived and cleverly executed Walt Disney Technicolor documentary presenting a complete picturisation of the advanced and revolutionary theories of Major Alexander P. De Seversky, the Russian-born American flying expert and author of a highly controversial book on air war strategy. The first half, which is treated with subtle facetiousness, traces the growth of aviation from 1903, when the Wright Brothers flew the first heavier-than-air machine, to the present day, while the more serious second permits the author to submit his case in person. Both benefit from the inimitable draughtsmanship of Walt Disney and merge into an instructive, provocative, thrilling and, in many ways, entertaining whole.

It will obviously appeal to all men, but its technicalities, although brilliantly tabulated and illustrated, may become a little tedious to women. Nevertheless, the fact that it is timely and certain to promote discussion is tremendously in its favour. It is a picture that all should see, and, to our minds, represents a sound and exceptional box-office speculation. Outstanding cartoon documentary.

Production.—The first three reels depict in amusing yet impressive and expressive cartoon form the early experiments of the Wright Brothers, pay tribute to other pioneers, including Alcock and Brown, the Britishers who first flew the Atlantic in 1919, comment on the tactics employed in the last war and stress the tragic neglect of air power immediately following these hectic days. The prologue is Disney at his entertaining best.

The second half, which, incidentally, is more textbook in construction, permits the author to state his case, or rather theories, in person. His fine military record on the Russian front in the last war and later in the service of his adopted country, gives weight to his exposition. So does his personality.

A born showman and a great talker, he succeeds, with the help of brilliant diagrams, magnificently drawn and illustrated by Walt Disney, in proving that this and all future wars can be only won in the air. His arguments are sound and his marshalling of facts is superb.

He cites the tragedies of the Maginot Line, Norway and Crete as indisputable examples of the triumph of bomber over sea and land forces. He also advocates an independent U.S. Air Force, as in Britain, and explains how Japan can be attacked from the air and swiftly defeated. In addition, he forecasts the deadly power of the bomb of the future with such conviction that all who see the film will voice a demand for bigger and better bombers—and more of them!

There is no doubt an answer to his arguments, but he puts his case so well that few laymen will be able to supply equally persuasive refutation. But discussion there will be, and herein lies the production's most promising box-office possibility. It is certain to earn wide publicity.

Points of Appeal.—Intriguing, fascinating, thrilling and provocative subject, brilliant clever cartoon presentation, persuasive commentator, flawless colour work and obvious publicity and exploitation angles.

The Night Invader

Warner. British (U). Directed by Herbert Mason. Featuring Anne Crawford, David Farrar and Carl Jaffe. 7,328 feet. Release not fixed.

YOUNG romantic melodrama, recounting the breathless adventures of a dauntless young British secret service agent operating in Holland and Paris. The actual plot is somewhat stereotyped, but the director and principal players cunningly disarm criticism and give it pace and punch by successfully adopting tongue-in-the-cheek methods. Its exuberant sense of humour and its well-timed thrills and hair-raising aerial climax will get it over with the industrial masses and youngsters. Capital British "programmer."

Story.—Dick Marlow, a young pilot officer in the R.A.F., formerly with British Intelligence, returns to his old job with instructions to make a landing in Holland and joins forces with Jimmy Archer, a fellow agent. Their mission is to get a confidential German document known as the I.B.P., or Invasion of Britain Plan. Dick makes a successful parachute descent, and, after posing as an American journalist, is given a roof by the Baroness Van Klaveren, courageous pro-British aristocrat.

The other guests are Count Von Biebrich, a senior Nazi officer, and Karen Lindley, attractive ex-wife of an American and the sister of Karl Muller, the man who has the plans Dick and Archer are after. Dick and Karen suspect each other, and Von Biebrich suspects both, but following the linking up of Dick and Archer and Nazi intimidation of the Baroness and her family, Dick and Karen learn they are on the same side. They then co-operate, face further hazards together in Paris and finally secure the document and fly it back to England in a captured Nazi 'plane.

Acting.—David Farrar definitely has a way with him as Dick, and is all the more effective for not taking his part too seriously. Anne Crawford has spirit and glamour as Karen, and Sybilla Binder and Carl Jaffe contribute considerable support as the Baroness and Von Biebrich.

Production.—The story, which makes the most of undercover activity in Holland and Paris and pays just tribute to stricken but unconquerable Allies, matches the rival espionage factions evenly, and, at the same time, measures every spectacular thrill with a laugh. Its sense of humour is, as we have already pointed out, the secret of its artful and successful showmanship. Its enthusiastic acting team and terrific climax underline its obvious mass and juvenile appeal. It is, of course, quota, but it can stand solidly on its own feet.

Points of Appeal.—Crowded, fast-moving story, robust characterisation, good comedy relief, realistic thrills, exciting climax and title and star values.

So Proudly We Hail

Paramount. American (A). Directed by Mark Sandrich. Featuring Claudette Colbert, Paulette Goddard and Veronica Lake. 11,298 feet. Release not fixed.

SPECTACULAR, poignant and intensely thrilling "women-in-white" Pacific war melodrama told in retrospect by eight American nurses, but mainly concerned with three, vividly describing the wide emotional experiences of the heroines of Bataan and Corregidor. The tale covers birth, romance, marriage and death in the front line, but so cleverly mixes its central characters that there is a reasonable amount of humour to relieve the constantly growing tension created by ruthless Japanese dive-bombing.

Nevertheless, it is hardly an ideal proposition for people with weak stomachs, yet by proving that women in uniform can dish it out and take it, it obviously carries considerable feminine appeal. Its clear answer to one of its own major problems alone makes it an undoubted box-office proposition. There are many other equally compelling angles. Outstanding general booking.

Story.—Janet Davidson, a lieutenant in the American nursing service, and Jean O'Doul and Olivia D'Arcy, two junior officers, set sail for Hawaii, but the Japs attack and they are put off at Bataan. Janet takes her duties seriously, but cannot resist falling in love with John Sumners, a stalwart lieutenant. Olivia has a chip on her shoulder, following the death of her husband at the hands of the Japs, but Joan, an incorrigible flirt, doesn't take war too seriously. She fills in her idle hours with Kansas, a genial giant in the marines.

Very soon the Japs drive them out of Bataan and they make for Corregidor. Before they leave, Olivia, now rid of her inhibition, sacrifices her life for theirs. At Corregidor, they are again ruthlessly bombed by the Japs, and after Janet and John marry, orders are given for the girls to be flown to the U.S.A. At the last minute, Janet believes John has been killed, and the shock causes a complete nervous breakdown. Fortunately, one of John's letters arrives unexpectedly some time later and its contents help to restore her health and her faith in the future.

Acting.—Claudette Colbert gives an intelligent, convincing and smoothly graduated performance as Juliet, Veronica Lake reaches dramatic heights as Olivia, and Paulette Goddard is worth her weight in gold as the cheery, wisecracking Joan. George Reeves and Sonny Tufts also score as John and Kansas.

Production.—The picture does not spare its audience the grisly horrors of war, neither is it in a hurry to get cracking, but its robust tribute to the nursing profession is, in spite of its many moments of harrowing realism, handled with superb showmanship.

History is re-made to accommodate both sentiment and humour, while its spectacular highspots, represented by the dive-bombing of innocent civilians and hospitals, Olivia's supreme sacrifice and the "Dunkirk" from Bataan to Corregidor, equal anything yet seen in war pictures. There is a possibility that it might have been an even better picture if it had been half-an-hour shorter, but be that as it may, it's still good enough to cause all femininity to pat itself on the back. More important still, it's a powerful and eligible top-liner.

Points of Appeal.—Powerful, moving and thrilling story, gripping thrills, splendid acting, terrific feminine angle, provocative title and big star values.

Adventures of Tartu

M-G-M. British (A). Directed by Harold S. Bucquet. Featuring Robert Donat, Valerie Hobson and Walter Rilla. 9,286 feet. Release November 15, 1943.

SPECTACULAR espionage romantic melodrama, describing the daring exploits of a young English secret service agent who is sent to blow up an enemy poison-gas plant in Czecho Slovakia. After many lucky breaks and escapes he successfully completes his task, with the aid of a beautiful young woman.

The story is both tall and familiar, but particularly good production qualities, a clever and volatile piece of character drawing by Robert Donat, a smattering of evergreen romance, a breathless last lap and big star values amply override its narratal shortcomings and put it in the money. One way and another, it should prove a box-office British picture. Excellent popular booking.

Story.—Terence Stephenson, captain in the British bomb disposal unit, is a chemist by profession and speaks Roumanian and German fluently. His accomplishments come to the knowledge of British Intelligence and he is secretly sent to Czecho Slovakia to blow up a Nazi poison-gas plant. He contacts other agents, reaches his destination without harm and begins operations by posing as Tartu, a highly perfumed member of the Roumanian Iron Guard.

A beautiful young woman of the Czecho Slovak underground movement has a room in the same house, but she misjudges him, following the brutal shooting of a young girl patriot, and gives him away to the Gestapo. Fortunately, she corrects her error in the nick of time, and Tartu is able to carry out his mission. He and his ravishing accomplice then escape by 'plane to England.

Acting.—Robert Donat gives a polished, volatile and versatile performance as Terence Stephenson, alias Tartu. He does much to hold the fabulous happenings together. Valerie Hobson is a trifle high-school as the beautiful heroine, but particularly good support comes from Walter Rilla, as a Gestapo officer and Tartu's romantic rival, and Glynis Johns, as the liquidated young patriot. The well-known stage supporting players, too, are good.

Production.—The story makes a promising opening with realistic and significant scenes of St. Thomas's Hospital following the blitz of 1940, and a particularly tender sequence depicting the parting of the hero from his mother, and ends with an exciting chase in the gas factory and a breathtaking "will he and she make it" dash for a 'plane, but the intervening action, although coloured with poignant illustrations of Nazi intimidation of Czecho Slovakian patriots, is too stereotyped to carry big suspense.

Nevertheless, its ambitious staging and exciting climax make it good money's worth. Its terrific star values clinch the deal. It is box-office all right. But a word to the wise, why not revert to the original title?

Points of Appeal.—Conventional but reasonably exciting story, popular romantic angle, excellent performance by Robert Donat, adequate support, showmanlike climax and big star values.

Thumbs Up

British Lion - Republic. American (U). Directed by Joseph Santley. Featuring Brenda Joyce, Richard Fraser and Arthur Margetson. 6,064 feet. Release not fixed.

TOPICAL comedy drama of American manufacture built around an attractive young singer from the States who becomes an enthusiastic war worker and finds true romance while attempting to use an English aircraft factory as a stepping-stone to stage success. The English characters, although mostly played by English artistes, are not too convincing, and neither is the factory detail, but the spirit of the play is good and its musical embellishment popular.

Its lofty intentions—it is a sincere and showmanlike attempt to strengthen Anglo-American friendship—and its catchy numbers entitle it to a break. Good novelty booking for the majority of halls.

Story.—Louise Latimer, singer at an American club in London, wants to be a West End star. She and Bert Lawrence, an agent, believe themselves to be in love, and when Bert tells her that they are recruiting talent from war factories she quickly dons overalls. Her job is in an aircraft factory, and her room-mate is Emmy Finch, an old trouper.

Douglas Heath, a squadron leader in the R.A.F., is in charge, and he falls for her. She reciprocates, but trouble starts when both Heath and her colleagues learn that she is only in war work for her own selfish ends. However, she quickly acquires the patriotic outlook and an heroic act on her part paves the way to a happy ending.

Acting.—Brenda Joyce acts with spirit and looks attractive as Louise, and Richard Fraser shows promise as Heath. Arthur Margetson also registers as Bert, but Elsa Lanchester is a somewhat grotesque Emmy.

Production.—The story is too novelettish to be good drama, let alone persuasive propaganda, but artless and unpretentious as it is, it nevertheless makes a genuine effort to bring the peoples, or better still, the workers of the two great English-speaking countries closer together. It should succeed both as a goodwill offering and entertainment—it is, amongst other things, a good sing-song—in family and industrial circles. "Who Are the British?" is a particularly good patriotic song.

Points of Appeal.—Artless, but friendly story, good numbers, lofty basic sentiment, showmanlike presentation, good cast and intriguing title.

Continued on page 30

FAME-A HUNDRED YEARS OFF— FOR PRESENT-DAY CELEBRITIES

Fame—a hundred years off.

Sol Lesser, producer of the star-studded "Stage Door Canteen," recently completed arrangements for a print of the film to be placed in vacuum receptacles and buried in official vaults in Washington and London, not to be opened until the year 2043.

At that time students of the drama will have the unusual opportunity of seeing and hearing at one sitting outstanding figures of screen, stage and radio who reached the heights a hundred years before. In "Stage Door Canteen," Sol Lesser assembled the greatest aggregation of star personalities of to-day's three important entertainment media—screen, stage and radio—to appear as themselves.

All of the top stars, Katharine Cornell, in her first screen appearance, Judith Anderson, Kenny Baker, Tallulah Bankhead, Ralph Bellamy, Edgar Bergen and Charlie McCarthy, Ray Bolger, Ina Claire, Gracie Fields, Lynn Fontanne, Virginia Grey, Helen Hayes, Katharine Hepburn, Hugh Herbert, Jean Hersholt, Allen Jenkins, George Jessel, Otto Kruger, Gypsy Rose Lee, Alfred Lunt, Aline MacMahon, Harpo Marx, Yehudi Menuhin, Ethel Merman, Ralph Morgan, Alan Mowbray, Paul Muni, Merle Oberon, George Raft, Lanny Ross, Martha Scott, Cornelia Otis Skinner, Ned Sparks, Ethel Waters, Johnny Weissmuller, Arleen Whelan, Ed Wynn, plus the six name bands of Benny Goodman, Kay Kyser, Count Basie, Xavier Cugat, Guy Lombardo and Freddie Martin, are playing in Mr. Lesser's spectacular production. In fact, the film virtually represents a "who's who" of the modern entertainment world, for it has more celebrity names than any picture ever produced before.

'STAGE DOOR CANTEEN' SONGS WILL SWEEP THE COUNTRY

The new songs in "Stage Door Canteen" are "We Mustn't Say Goodbye," a haunting ballad sung by Lanny Ross and played by Guy Lombardo and his band; "Bombshell From Brooklyn," a sure-fire rhumba hit played by Xavier Cugat's sensational orchestra and sung by Lina Romay; "A Rookie and His Rhythm," novelty number played by Kay Kyser and his orchestra; "Quicksands," sung by Ethel Waters and offered orchestrally by Count Basie and his band; "Sleep Baby Sleep In Your Jeep," played by Guy Lombardo and his band with Rosemarie Lombardo handling the vocal; "Don't Worry Island," by Freddie Martin and his band.

Benny Goodman in his own inimitable fashion plays "Why Don't You Do Right" and his famous "Bugle Call Rag." Ethel Merman goes to town singing the stirring song, "Marching Through Berlin," while Ray Bolger is terrific, singing and dancing to "The Girl I Love To Leave Behind." Gracie Fields sings the popular "Machine Gun Song"; Yehudi Menuhin plays "Ave Maria" and "Flight of the Bumble Bee."

"STAGE DOOR CANTEEN" SETS RECORD FOR FIRSTS

"Stage Door Canteen," star-studded production, sets the record for "firsts." Katharine Cornell, first lady of the American theatre, is making her first appearance in motion pictures and Gracie Fields, noted British songstress-entertainer, takes her first bow in an American film.

FRANK BORZAGE DIRECTED

The noted director Frank Borzage was borrowed from the MGM Studios for Sol Lesser's star-studded production "Stage Door Canteen."

Particularly famous for the great "heart quality" of his pictures, Borzage has directed such notable hits as "Humoresque," "Seventh Heaven," "Street Angel," "Bad Girl," "Farewell To Arms," "Desire," "Strange Cargo," "Flight Command" and dozens of other pictures.

SIX FAMOUS BANDS IN 'STAGE DOOR CANTEEN'

The swing fans will have a field day with Sol Lesser's "Stage Door Canteen," the latest United Artists release.

The magical names of Benny Goodman, Kay Kyser, Guy Lombardo, Count Basie, Xavier Cugat and Freddy Martin, which embellish the scintillating, star-studded "Stage Door Canteen," spell sheer heaven to thousands of modern music devotees. While these six popular orchestra leaders beat new rhythmical tunes, the jitterbugs sit gaga, just itching to step out on the aisle and hit it up. This is the first picture in which such a musical aggregation has been assembled to make swing fans' mouths water. . . .

'STAGE DOOR CANTEEN'—GREAT ENTERTAINMENT

TOP STARS OF STAGE, SCREEN & RADIO HEAD GIGANTIC CAST

The greatest show on earth has arrived through United Artists release. Sol Lessor's "Stage Door Canteen" is splashed with fun, glamour, laughs and thrills and an unprecedented array of star entertainers of screen, stage and radio who in no small way contriubte to the most outstanding motion picture ever to come out of Hollywood. Mr. Lesser's keen showmanship, highlighted by the screen debut of Katharine Cornell, affords the public a tremendous thrill at its first view of the colourful atmosphere of New York's popular entertainment rendezvous for servicemen of the United Nations, where nightly these same star personalities perform various duties as entertainers, page boys, hostesses, food servers, hat checkers and dishwashers.

Katharine Hepburn, Helen Hayes, Tallulah Bankhead and Merle Oberon are just a few of the hostesses on hand to make our boys feel at home; Katharine Cornell and Lynn Fontanne serve them coffee and sandwiches at the food bar; Alfred Lunt, George Raft and Ned Sparks empty trays and clean tables; and a host of stellar performers including Ray Bolger, Gracie Fields, Ethel Merman, Ethel Waters, Gypsy Rose Lee, Ed Wynn, Harpo Marx provide the best in entertainment to give our fighting men a rousing sendoff. Smash hit tunes are offered by bandleaders Kay Kyser, Benny Goodman, Freddie Martin, Count Basie, Xavier Cugat and Guy Lombardo and their musical contingents and the celebrated violinist, Yehudi Menuhin, plays two classical selections.

Director Frank Borzage has done a masterful job in capturing the spirit of our fighting forces enjoying the hospitality and top notch entertainment of the servicemen's haunt. The performances of Cheryl Walker, William Terry, Marjorie Riordan and Lon McCallister, the unknowns whom Sol Lesser starred in "Stage Door Canteen," rate special accolades. The stars are Judith Anderson, Kenny Baker, Tallulah Bankhead, Ralph Bellamy, Edgar Bergen and Charlie McCarthy, Ray Bolger, Ina Claire, Katharine Cornell, Gracie Fields, Lynn Fontanne, Virginia Grey, Helen Hayes, Katharine Hepburn, Hugh Herbert, Jean Hersholt, Allen Jenkins, George Jessel, Otto Kruger, Gypsy Rose Lee, Alfred Lunt, Aline MacMahon, Elsa Maxwell, Harpo Marx, Yehudi Menuhin, Ethel Merman, Alan Mowbray, Paul Muni, Merle Oberon, George Raft, Lanny Ross, Martha Scott, Cornelia Otis Skinner, Ned Sparks, Ethel Waters, Johnny Weissmuller, Arleen Whelan, Ed Wynn and six famous orchestras of Count Basie, Xavier Cugat, Benny Goodman, Kay Kyser, Guy Lombardo and Freddie Martin. We guarantee you'll be seeing "Stage Door Canteen" not once but MANY times.

STOP PRESS

WATCH FOR YOUR

TRADE SHOWS

Continued from page 27

Stage Door Canteen

United Artists. American (U). Directed by Frank Borzage. Featuring Cheryl Walker, William Terry and all-star guest artistes. 11,860 *feet. Release not fixed.*

ALL-STAR musical revue, pivoting on a happy institution founded and run in New York by famous stage, screen and cabaret stars for the benefit of all the fighting Services of the United Nations. The tale of young love employed to introduce the galaxy of stars is tender rather than strong, but director Frank Borzage, nevertheless, succeeds in striking a neat balance between romance and variety. He also cunningly introduces Russian and Chinese war heroes in circumstances that are certain to earn loud applause.

Its humanity—it appeals intermittently to the heart—and superb showmanship should make it one of the few exceptions to the rule about pictures which put stars before story values. Box-office novelty booking, all-star variety and molasses for the family, the masses and the troops.

Story.—Dakota, Texas and California, three young American soldiers, are given a few days' leave. They make for New York and the Stage Door Canteen, a place where troops are liberally fed and given all-star entertainment. The dating of hostesses is prohibited, but the three soon manage to get round the house order. California is girl-shy, but Jean, a pretty hostess, eventually makes him feel at home.

Dakota and Eileen, a girl with stage ambitions, also make friends, and so do Texas and Sugar, a cutie from his home-town. Finally, Dakota and Eileen decide to marry, but before they can find their way to the altar the three pals are ordered overseas without even time to say good-bye.

Acting.—Lon McCallister, William Terry and Michael Harrison are perfectly natural as the boys, and Cheryl Walker, Marjorie Riordan and Margaret Early are equally good as the girls. All are young and should go far. Space will not permit a full catalogue of the all-star supporting talent, but Gracie Fields, seen at her versatile best; Yehudi Menuhin, the famous violinist who gives a superb rendering of "Ave Maria," Edgar Bergen and Charlie McCarthy, the clever ventriloquial act; and Gypsy Rose Lee, a neat exploiteer of strip-tease, definitely deserve mention.

Production.—The slight, yet appealing story, neatly steers the young soldiers into the Stage Door Canteen and the birth of romance paves the way to equally logical return visits. The approach to the heart is made from three compelling angles, and Frank Borzage handles each with unfailing tenderness. He also cleverly uses every big turn and star to underline its gentle pathos and warm heart interest, and engineers a moving and showmanlike climax. An all-star variety show with feminine appeal, it's little short of a box-office miracle.

Points of Appeal.—Slight, but human story, very good straight characterisation, clever and sympathetic direction, colourful atmosphere, unprecedented galaxy of all-star guest talent, good title, feminine angle and terrific exploitation values.

Now Voyager

Warner. American (A). Directed by Irving Rapper. Featuring Bette Davis, Paul Henried and Claude Rains. 10,562 *feet. Release not fixed.*

BRILLIANTLY acted and shrewdly planned emotional make-believe concerning a neurotic young woman, the victim of a selfish and domineering mother, who, after many severe trials, eventually finds complete and lasting escape from bondage through romance. The actual plot leans toward fiction rather than real life, but the new and effective psychiatrist's notebook approach, the superb acting of Bette Davis and Paul Henried, the sensitive and showmanlike direction, accurate detail and colourful staging subtly offset its liberties with credibility. Compelling drama and, at the same time, an irresistible woman's picture. Excellent general booking.

Story.—Charlotte Vale, unwanted "late" child of Mrs. Henry Windle Vale, a selfish, domineering widow, becomes a frightened, self-conscious creature under her mother's unbending rule. Lisa, Charlotte's sister-in-law, goes over the head of Mrs. Vale and arranges for Dr. Jaquith, a famous psychiatrist, to examine Charlotte. Following a course of treatment in Dr. Jaquith's rest home, Charlotte, now well on the way to recovery, takes a long sea trip.

During the voyage she falls in love with Jerry Durrance, a fellow-passenger. Jerry returns her love, but has a daughter aged seven, who, like Charlotte, is the victim of a selfish mother. The two realise they cannot marry, but soon afterwards Mrs. Vale dies and Charlotte, who erroneously believes she is responsible for her mother's death, has a relapse, and returns to the rest home. Tina, Jerry's younger daughter, is a patient, and Charlotte befriends her. Her new interest in life not only paves the way to her complete rehabilitation, but enables her and Jerry to view their friendship from the correct perspective.

Acting.—Bette Davis indulges in grotesque clothes and hair styles, but, nevertheless, gives a magnificent portrayal as Charlotte. Paul Henried acts with restraint and much charm as Jerry, and Gladys Cooper contributes a powerful portrayal as the domineering Mrs. Vale. Claude Rains also impresses as Dr. Jaquith, while Janice Wilson meets all demands as Tina.

Production.—The story extracts much of its absorbing and compelling drama from its diagnosis of the central character's neurasthenia, but although it illustrates the cause with poignant conviction, it wisely insists upon making romance the principal ingredient in the prescription that finally leads to the victim's cure. Its concentration on the heart rather than the head may not be good psychiatry, but with Bette Davis as the responsive and persuasive heroine, or rather patient, it is infallible box-office.

Its other basic ingredient is travel, and its wide and varied itinerary further emphasise the brilliance of its tender alchemy. It is certain to enthrall all women, and, for that matter, most of the men. Furthermore, its title and star values are as big as its entertainment.

Points of Appeal.—Sincere and moving story, inspired and polished acting, sensitive direction, terrific feminine angle, good staging and outstanding title and star values.

Swing Your Partner

British Lion - Republic. American (U). Directed by Frank McDonald. Featuring Esther Dale, Lulubelle and Scotty, and Vera Vague. 6,533 *feet. Release not fixed.*

HAPPY-GO-LUCKY romantic comedy musicale with an industrial setting about an irascible old girl, domineering head of a big cheese factory, who, learning by accident what her employees really think of her and her administration, resorts to subterfuge to study conditions first hand. The story is used mainly as a platform for American radio turns, but neither it nor the variety talent is particularly bright. The happiest features of the ingenuous entertainment are Esther Dale's performance in the lead, she turns in a really good portrayal, and its free-and-easy "workers' playtime" atmosphere. Useful light support, particularly for the sticks.

Story.—Caroline Bird, tough spinster president of The Bird Dairies, has her phoney birthday greetings relayed by the conniving manager interrupted by a young woman employee who tells her what the staff really thinks of her. The truth shakes Caroline up and she decides to discover the identity of the frank speaker. She masquerades as a working woman, changes her name and gets a job in the factory, together with Dale Evans her pretty secretary.

Her directors hope to beat her to the discovery of the mystery purveyor of the truth and engage John Murphy, a young detective, to investigate on their behalf. Caroline soon falls foul of her aggressive staff manager, but finds a firm friend in "Pappy" Cheshire, the helpful assistant manager. Both she and the directors fail to find the mysterious speaker, but the truth leaks out all in good time. In the interim Caroline and "Pappy" find romance, and Caroline celebrates by backing her manager and promising her staff a new deal.

Acting.—Esther Dale is excellent as Caroline, she knows how to draw character and temper irascibility with humour. "Pappy" Cheshire also has his moments as Caroline's beau, but Dale Evans and Roger Clark fail to impress as Dale and John. Vera Vague supplies the cut-to-pattern comedy relief.

Production.—The story makes a sincere attempt to bring about a better feeling between capital and labour, but, in spite of Esher Dale's efficient portrayal, it is no great shakes as satire or propaganda. Its variety embellishment, like its tale, is only good in parts. Still, the balance amounts to fair to middling popular entertainment. It's clean, if not clever, and it is quite well staged. The song numbers, too, are tuneful.

Points of Appeal.—Popular sentiment, clean comedy, versatile variety embellishment, good staging and tunes and happy family angle.

Heart of the Golden West

British Lion - Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Smiley Burnette and Ruth Terry. 5,885 *feet. Release not fixed.*

SPECTACULAR outdoor musical comedy melodrama, with everything, including the kitchen stove, telling how an enterprising young ranch foreman and his pals outwit an unscrupulous cattle transport monopoly by enlisting the aid of a peppery old proprietor of a river steamer. The crowded tale, which, incidentally, is responsible for a rollicking alternation of slapstick, romance and rough-stuff, is put over with showmanship and zest against picturesque scenery and decorated with tuneful song. It is not only good Western, but darned good general entertainment. Capital proposition for the masses, family and kids.

Story.—Roy Rogers, his two pals, Smiley and Gabby, and other ranchers of Cherokee City, a small Western town, revolt against the heavy transportation charges imposed by Ross Lambert, unscrupulous head of the only trucking company, and instruct James Barrabee, the explosive and vacilating head of The Cattlemen's Association, to contact Colonel Silas Popen, owner of a steamship line, and persuade him to carry their cattle by river boat.

Silas hates the West, but reluctantly agrees to visit Cherokee City and talk things over. Lambert learns of the coming of Silas and his attractive daughter Mary Lou, and gives the new arrivals a warm reception. Silas, shaken to the core, is all for turning back, but Roy and Mary Lou quickly make friends, and, after much hectic ado, see that Lambert and his gang get their just deserts. Silas's opinion of the West changes for the better and he agrees to transport the ranchers' cattle.

Acting.—Roy Rogers not only sings well, but is a genial and virile Roy, Ruth Terry is a spirited Mary Lou, Edmund MacDonald is excellent as the villainous Lambert, and Walter Catlett gets many laughs as Silas. Smiley Burnette, Gabby Hayes and Paul Harvey make a good supporting team.

Production.—The picture contains many good moments of suspense, pleasing romantic interludes, lusty fights, riotous slapstick, impressive panorama and superb scenery, beautifully photographed. It also makes logical provision for music and song. In the process, it gives Roy Rogers, Republic's successor to Gene Autry, a rousing build-up. It is, as we have already pointed out, capital general entertainment with a Western label.

Points of Appeal.—Comprehensive story, fast action, good scraps, popular romantic sentiment, lively knockabout, excellent photography, fine scenery, tuneful numbers and star values.

The Purple V

British Lion - Republic. American (A). Directed by George Sherman. Featuring John Archer, Mary McLeod and Fritz Kortner. 5,219 feet. Release not fixed.

UNPRETENTIOUS, yet highly coloured, romantic war melodrama, describing the serial like experiences of an American-born R.A.F. pilot who is forced to land on German soil, but succeeds, with the help of a courageous anti-Nazi professor and his son and daughter, in making his presence felt by the enemy before he and the heroine finally escape to England in a captured German 'plane. It's all been done before, and with greater conviction, but its lack of originality and credibility is offset to some extent by its exuberant characterisation and fast action. One way and another, it has the makings of a reliable supporting proposition for the masses, and, in spite of its "A" certificate, youngsters. Sound popular "programmer."

Story.—Joe Thorne, an American in the R.A.F., shoots down an enemy 'plane while over Germany, but is himself forced to bale out. He lands safely and changes places with the dead German pilot. He also takes from Ritter, a mortally wounded passenger, a personal letter from Rommel to Hitler.

Formerly a student in Germany, Joe promptly contacts Professor Forster, his friend of university days. Forster is an anti-Nazi, and so are Katti, his attractive daughter, and Paul, his crippled son, and all three conspire with Joe to get the important letter through to London. The Nazis soon get cracking, but, although Forster and Paul die Joe and Katti keep ahead of their pursuers and finally capture a 'plane which carries them to England.

Acting.—John Archer and Mary McLeod are not particularly impressive as Joe and Katti, but Fritz Kortner, Kurt Katch, Walter Sande and Rex Williams do well in supporting rôles.

Production.—It is impossible to believe in the story—for one thing, the dice are too heavily loaded in favour of the hero—but while it lasts it is sufficiently well staged and timed to cover its convenient footage with action and excitement. In other words, its hearty heroics give it obvious mass, industrial and schoolboy appeal. Moreover, it has an intriguing title.

Points of Appeal.—Crowded plot, robust characterisation, good thrills, handy footage and good title.

Gentleman Jim

Warner. American (U). Directed by Raoul Walsh. Featuring Errol Flynn, Alexis Smith and Jack Carson. 9,383 feet. Release not fixed.

BREEZY biographical boxing comedy melodrama, based on the crowded and colourful life of James L. Corbett, the famous boxing champion. The main action is just one slogging match after another, with a spot of conventional romance for good measure, but its characters are so accurately and exuberantly drawn, its late 'eighties atmosphere so picturesque, its detail so rich and its highlight so exciting, that few will cavil. True, fight films have seldom been popular with the women, but to our knowledge none has featured Errol Flynn, who, incidentally, puts up a terrific performance. All things considered, a grand box-office gamble. Excellent popular booking.

Story.—James L. Corbett, handsome, self-assured bank clerk, son of Pat Corbett, a humble San Francisco job-master, uses Vicki, daughter of Buck Ware, a financier, to gain an entry to the Olympic Club, headquarters of the influential sporting fraternity. Handy with his fists, Jim soon makes a name for himself and finally takes up fighting as a career. Vicki is angered and irritated by his conceit, but he goes from success to success and puts his family on its feet.

Eventually, he is matched against the great John L. Sullivan for the heavyweight championship of the world. Vicki secretly puts up a side-stake in the hope that Jim will get the conceit knocked out of him, but he triumphs in the greatest boxing encounter of all time. So does true romance.

Acting.—Errol Flynn is a little short of weight, but otherwise he gives a great performance as the cocky Gentleman Jim. His ringcraft is excellent. Alexis Smith is an attractive and provocative Vicki, and Ward Bond gives his best portrayal as John L. Sullivan. There is a first-rate supporting cast.

Production.—The biography of a fighter, however famous, leaves the director with little more than a succession of ring encounters on his hands, but in this case monotony is avoided by making each scrap more exciting than the last and interlacing hearty fisticuffs with laughable Irish-American domestic detail. The colourful Corbett family angle, together with Errol Flynn's maiden's prayer personality and physique, plus excellent technical presentation, convert the one-track theme into great all-round entertainment. Title and star values underline the popular box-office certainty.

Points of Appeal.—Exciting real-life story, great performance by Errol Flynn, powerful and impeccable support, grand fights, popular romantic angle, good comedy relief, rollicking climax, good title and box-office star.

I Escaped from the Gestapo

Pathé. American (A). Directed by Harold Young. Featuring Dean Jagger, John Carradine and Mary Brian. 6,747 feet. Release not fixed.

EXCITING, out-of-the-rut regeneration melodrama with espionage trimmings, recounting the hectic experiences of a forger who falls into the hands of Nazi agents, but refuses to exercise his talents in the interests of his country's enemies. The early development is a trifle on the slow side, but detail, camera work and good characterisation—Dean Jagger is responsible for a vital and impressive portrayal—help considerably to sustain interest until the time is ripe for spectacular action. The last reel carries a real kick. Very good general booking.

Story.—Torgut Lane, a forger, escapes from prison but is kndnapped by order of Domack ruthless head of a Nazi sabotage ring. He is taken to a secret hideout in a fairground, but refuses to operate against his country. Martin, Domack's right-hand man, has Lane's mother held as hostage, but Lane meanwhile becomes friendly with Gordon, a gentler member of the gang, and uses him to distribute counterfeit notes containing a cunningly engraved message for the F.B.I.

The forgeries eventually reach the police and Domack and his gang are apprehended before harm can come to Lane's mother, before Lane and Helen, a sympathetic chance acquaintance, can be blown up, and before an oil refinery can be destroyed. A pardon is promised Lane for his patriotism and pains.

Acting.—Dean Jagger gives a cool, convincing performance, as the rehabilitated Lane, John Carradine is effective as the evil Martin, and Mary Brian is adequate in the small rôle of Helen. The supporting players also draw lifelike character.

Production.—The picture takes some little time to gather up its threads, but even when the action is a trifle on the slow side it stimulates the imagination. Moreover, it gives a solid and intriguing build-up to well-timed culminating thrills. Romance and patriotism, too, are exploited with restraint. In all, novel and showmanlike espionage melodrama, a proposition with undoubted mass, industrial and feminine appeal.

Points of Appeal.—Strong and intriguing story, good characterisation, imaginative direction, realistic technical presentation, convincing twists, exciting climax and obvious star and title values.

REISSUE
Things to Come

Exclusive Films. British (U). Directed by William Cameron Menzies. Featuring Raymond Massey, Ralph Richardson and Margaretta Scott. 6,850 feet. Release not fixed.

PROVOCATIVE and technically breath-taking melodramatic fantasy, originally released by United Artists and reviewed in the KINE. of February 27, 1936, picturising H. G. Wells's thoughtful, if not particularly reassuring, representation of life on this planet during the next hundred years. Actually made in 1935, it forecast with incredible accuracy air war on a big scale in 1940. It also predicted the use of tanks *en masse*. Whether its other uneasy prophecies will come true remains to be seen, but it has done well enough so far to earn considerable publicity. On this account alone—and there are many others, including the wise reduction of its footage—it is a good-as-new reissue. Box-office British revival for all classes.

Names in the News

Friends of **Robert C. Melvin**, manager of the Stratford Rex (A.B.C.) for the past three years, will be interested to learn that he has just become a grandfather. His daughter, Mrs. D. Keirney, who will be remembered by many of his colleagues in the Trade, now has a baby boy, whose father, Bombarier Keirney, is serving in the R.A., A.A. Mother and infant are doing well, and we congratulate all concerned in the happy event.

A. H. Wootten, manager of the Beau Nash Kinema, Bath, has received a letter from the N.F.S. Benevolent Fund expressing thanks for the collection, amounting to £65 10s., made during the recent exhibition of the Ealing film "The Bells Go Down."

Robert Burns, who succeeds Clifford Phillips as manager of the Forum, Southampton, after just over a year as manager of the Regal, Salisbury, has had a wide and varied experience in the entertainment business extending over 20 years. He has managed exhibitions at Wembley and in Paris dance halls, skating rinks, hotels and restaurants, kinemas and stage shows. For a time he was secretary to a Chinese prince who was on a mission to England. Before going to Salisbury he was manager of the Zoological and Botanical Gardens at Paignton. At Salisbury he was very active in organising efforts for charity.

He will be succeeded at Salisbury by **Philip Taylor**, who has been managing the Ritz, Winchester. The new manager of the Ritz will be **P. Hellyar**, formerly assistant manager at the Southampton Forum under Mr. Phillips and latterly of Swindon

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J. H. Pilkington (manager of the Cinema Royal) has been appointed on a special publicity Committee to carry through a £10,000 appeal for the Y.M.C.A. National Service Fund to be inaugurated by the Mayor of Blackburn (Councillor J. Fish).

Bert Lee, manager of King Edward kinema at Blackpool, has received word that his brother, Gunner Lee, a prisoner in Japanese hands, is safe and well.

J. Banks Dale, manager of the Rex, Bedminster, Bristol, has left for a month's vacation on sick leave. During his absence the Rex will be under the control of H. E. Smyth, who comes from Penzance. Mr. Dale has been under the weather for some time past, and his many friends in Bedminster hope that the rest and change will do him good and that he will return fully restored to health.

Fred Bull, recently relief manager for Odeon, based at Horsham, and at Worthing, has been appointed manager of the Regal (Odeon) Theatre, Lancing. Prior to returning to Odeon early this year, he concluded an extensive tour as Sussex and Surrey area manager for E.N.S.A. Before the war he produced variety shows at the Palace Pier, Brighton.

The new manager of the Odeon, Bury, is **Patrick Lynch**, who succeeds P. Artingstall (now at Littlehampton). Mr. Lynch, who is 25, joined Odeon 18 months ago and has held managerial appointments at Manchester and Glasgow. Before then he was assistant manager for A.B.C. at their Rochdale theatre and subsequently at the Scala, Oxford Road, Manchester.

George Birley has been appointed branch manager for Columbia at Manchester in succession to C. S. MacGregor. Mr. Birley has been with the company since the outbreak of war and for a while was Leeds branch manager. He is the recipient of many congratulations on his Manchester appointment, being widely known on this territory.

We predicted that the golden touch of Lubitsch would be an event for the box-office and the nation's picture-goers . . . destined for every "Best Ten" list of the year!

Ernst Lubitsch's "HEAVEN CAN WAIT"

in Technicolor!

BRITISH MOVIETONE NEWS

...ICE WEEKLY

Here is what the national press had to say . . . . . .

THE MARCH OF TIME
ONCE MONTHLY

"'HEAVEN CAN WAIT' is a delicious and beautifully balanced comedy."
—*Daily Sketch.*

"Every scene vibrant with drama, humour, romance, hatred—whatever the demand of the moment."—*News of the World.*

"Easily the best and most polished comedy for ages, one that positively must not be missed."
—*Empire News.*

"'HEAVEN CAN WAIT' is a holiday from the war."
—*The Observer.*

"Sizzling, scintillating comedy with the best Lubitsch touch."
—*Sunday Pictorial.*

"Sparkling, witty and polished Lubitsch sentimental satire—a comedy romance in a million."
—*Daily Mirror.*

"You will find this a devastatingly disturbing and amusing film. It should be seen every morning before breakfast."—*Sunday Chronicle.*

"'HEAVEN CAN WAIT' sparkles like the best champagne. A peach of a picture to see again and again."—*Daily Mail.*

Here is what the public and the box-office had to say . . . . .

First week of "Heaven Can Wait" at the Gaumont, Haymarket, and the Pavilion, Marble Arch, beat the outstanding takes of "Springtime in the Rockies" and "Hello, Frisco, Hello"!

20th CENTURY-FOX

ODEON BUYS ANOTHER LONDON SUPER

Shareholders Accept £330,300 Offer for the Metropole

ON behalf of Odeon Theatres, J. Arthur Rank, the chairman, is buying the Metropole, of Victoria. Stripped of its trimmings, that is the kernel of the offer made by Odeon for the shares of Metropolitan Cinema Investment Corporation. Philip Hyams explained at a special meeting of Metropolitan shareholders that he and Sid Hyams were acquiring the other assets of the Corporation for £16,251.

In detail, shareholders of Metropolitan are to receive under the Odeon offer 20s. 6d. each for 311,250 10s. ordinary shares, and 2s. 6d. each for 90,454 1s. deferred shares, involving an aggregate sum of £330,300. The ordinary were last marked at 10s. 6d. But there have been no makings in the deferred for a long period.

Philip Hill and Partners are negotiating the deal, which is conditional upon acceptance by holders of 90 per cent. of each class of share, and upon shareholders agreeing at a meeting to the sale of the rest of the assets to Philip and Sid Hyams.

Booking Difficulties

At the meeting Philip Hyams explained that "the film booking position for an individual theatre is becoming more and more difficult, and we are finding that we cannot procure the same standard of programme as in the past, and consequently the receipts must decrease, so in the interests of the shareholders we decided to examine an offer made by Odeon Theatres, Ltd."

He further explained that they had for some time past been very anxious about the position of the company, and up to now had deemed it inadvisable to declare a dividend, owing to the sum of £105,000, with current interest at the rate of 5½ per cent., being due to insurance companies.

Not Interested in Subsidiaries

Mr. Hyams further explained that there was one great difficulty, and that was that Odeon did not wish to acquire the shares in the subsidiary companies and the freehold property known as the Biograph Cinema.

In fact, unless some means could be found to dispose of these interests, Odeon would not consider going on with the negotiations.

Therefore, it was explained, Philip and Sid. Hyams decided to acquire these assets after having them properly valued by Harris and Gillow and Goddard and Smith, and subject to the approval of shareholders. This approval was given at the meeting, with one dissentient.

The purchase price was fixed at £16,251.

The assets comprise all the issued shares in Wilton Cinemas (which operates the Biograph Cinema), and in the Canterbury, which operates the Canterbury Music Hall. These two companies are indebted to the Metropolitan to an amount not exceeding £2,000. Metropolitan also owns the freehold Biograph, which is let to the Wilton company.

Outside Undertaking

The fact that J. Arthur Rank, as chairman of Odeon and also of Gaumont-British, has made this offer, indicates that negotiations were under way before the recent agreement made between Mr. Rank and the Board of Trade came into operation.

Mr. Rank then gave an undertaking to the President of the Board of Trade in July not to increase the holdings of the Odeon and Gaumont groups without the consent of the Minister. Certain negotiations, of which a detailed list was submitted to the Minister, were excluded from Mr. Rank's undertaking.

At the time of writing it was not known whether 90 per cent. of the shareholders had actually accepted the Odeon offer.

The Italian Surrender

This week's British Movietone News gives a vivid résumé of the latest war developments and illustrates events which led up to the surrender of Italy, including first pictures of troops landing on the mainland at Reggio, and the successes of the Russians. Also in Monday's reel are latest pictures to come over from Canada, which show Quebec's enthusiastic reception of Mr. Churchill and include extracts from Roosevelt's speech.

Thursday's reel includes recent large-scale Channel exercises, action pictures of the Russians' great Dnieper advance, King Boris and Hitler, bombing of Sicily, Monty goes to Italy, and King Christian fêted in Denmark.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	64/9	+ 1/3
Assoc.Brit.Pic.Corp.5/–Ord.	16/–	— –/3
,, 6% Pref.	24/3xd.	—
,, 4½% Debs. ..	£103½	+10/–
A.P.P.H. Ord.	23/6	+ 1/3
Brit. & Dom. Films £1 ..	4/3	— –/3
Brit. Lion 7½% Pref. 10/–	10/9	— –/3
Capital Prov. News 5/–	4/3	—
Cine. Television Dfd.(6d.)	8/6	+ –/3
Dufay-Chromex 5/– Ord.	4/–	+ –/1½
Gaumont-British Ord. 10/–	17/4½	— –/1½
,, "A" Ord.	8/7½	— –/4½
,, 5½% 1st Pref. ..	20/6	—
,, 4½% Debs. ..	£102	— £1
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	—10/–
Mde. Tussaud 1/– Def. ..	2/2½	+ –/0½
,, £1 Prefd. Ord. ..	17/3	— –/3
Moss Empires £1 Ord. ..	38/6	—
,, £1 Cum. Pref. ..	22/–	—
Odeon 5/– Ord.	19/6	+ 1/–
,, 6% Pref.	21/6	—
,, 5% Debs.	£102	—
P.C.T. 10% Cum. Pref. ..	31/6	+ –/9
,, Cum. "A" Pref. £1	27/9	— –/4½
,, Cum. "B" Pref. £1	27/9	— –/3
,, Const. 7% Pref. ..	26/–	+ –/3
Scophony	3/7½	—
Sound City (Films)6% Pref.	7/6	—
Stoll Th. Corp.	13/10½	+ –/1½
Twentieth Cent. Ord. ..	–/9	—
,, 6% Pref.	3/6	+–/10
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/6	+ –/3
,, 2nd Pref.	19/3	— –/3

£1 shares unless otherwise stated.

ODEON AND A.P.P.H. IN DEMAND

AFTER the fireworks of the previous week, some adjustment took place in the kinema share market, but on the whole the reaction was quite small.

In Gaumont issues the maladjustment between the market values of the 10s. voting shares and the 5s. "A" non-voting shares was put right. The 10s. shares fell 1½d. to 17s. 4½d., and the "A" ordinary 4½d. to 8s. 7½d.

Odeon, which advanced less fast in the recent movement, continued to rise, and reached 19s. 6d., a gain on the week of 1s.

A new bright feature was supplied by A.P.P.H. ordinary, which jumped 1s. 3d. to 23s. 6d. African Theatres rose 1s. 3d. to 64s. 9d. (South African currency).

Cinema Television 6d. deferred shares, now at 8s. 6d., were again 3d. up, while P.C.T. 10 per cent. pref. gained 9d. at 31s. 6d. Twentieth Century 6 per cent. pref. rose 10d. to 3s. 6d.

A.B.P.C., with a decline of 3d. to 16s., British and Dominions with a fall of 3d. to 4s. 3d., and British Lion 7½ per cent. pref. with a similar depreciation to 10s. 9d., were among the less favoured issues.

BETTE DAVIS

Renews Warner Contract

As the result of negotiations between Jack L. Warner and Bette Davis, the Warner Bros. star has been handed a new deal with the studio. The length of the contract and the number of pictures she will make were not revealed.

Miss Davis has been with the studio approximately 12 years, and to the current distribution schedule she contributes "Watch on the Rhine," "Now, Voyager" and "Old Acquaintance." Starring rôles in "Mr. Skeffington," "The Corn is Green" and "Etham Frome" have been announced for her.

Continued from page 3

The Shape of Films To Come

occasions when film entertainment was brought back again in... popularity at a time when it seemed to be slowly dying. The first was when sound came and gave a new element to the story told; the second when Technicolor came to embellish film scenes and add a new attractiveness.

Stereoscopy

There are those who will argue that stereoscopy or stereophony—or both—will provide another fillip, but this is a very question able line of thought.

What can be done is to discuss more closely the technical qualities which can make a picture appeal. Noel Coward, directing "In Which We Serve" knew what he wanted on the artistic side; he relied upon David Lean to produce the technical effects which would build up his production into a unified whole.

Disney Technique

Disney provides another lesson. Who but he would have attempted to put over what is in effect a tract propagating the idea of the all-powerfulness of air power in his latest "Victory Through Air Power." This film, which has been received with varying praise by lay Press critics, has secured everyone's encomiums for its technique.

It should be the business of producers to see both these films over and over again and endeavour to build into their productions the best technical points.

Especially should our documentary producers absorb the Disney technique so that their instructional efforts may gain full marks as entertainment.

The first two years after the war will be the difficult ones: after that as the experiences of the present conflict become history, films having war themes may come again into their own as "The Four Horsemen," "The Big Parade," and several others did. But let us remember that they belong to a period three or four years after 1918.

Roll of Honour

WEDNESBURY MANAGER

Recently reported missing, Sergt.-Gunner IVOR THOMPSON, formerly manager of the Palace, Wednesbury, is now officially reported to have been killed in action. Prior to joining the R.A.F. he was a familiar figure in Black Country kinema circles for several years, having charge of local houses on the C. S. Joseph circuit. Before going to Wednesbury Ivor was manager of the Palace, Great Bridge, and also the Savoy, Bilston.

Operator P. of W.

News has been received at Plymouth that Supply Petty Officer Douglas Henry Hamblyn Tuckett, who was serving in H.M.S. *Exeter*, is a prisoner of war in Japanese hands. Before enlisting, P.O. Tuckett, who is 26 and married, was the operator at the Electric kinema, Devonport.

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A rare picture of "Old Mother Riley" as himself. Arthur Lucan superintending a charity draw at the British National Studios

Br. National Buy More Story Material

LAUGHS AND SUSPENSE IN "THE HALFWAY HOUSE"

NEARING its final stages at Ealing "The Half-way House," which Basil Dearden is directing, featured comedy and drama in the current week's shooting. Comedy highlight was a triangular quarrel between husband and wife (Richard Bird and Valerie White) and the handsome "cad" (Guy Middleton). A scene between the three, with the husband attempting to conceal his antagonism and the wife her amusement, follows.

In striking contrast was a scene featuring Alfred Drayton as Oakley, a black-market criminal, and Mervyn Johns as Rhys the ghostly landlord of the inn. With the inn's destruction—foretold by the landlord—imminent, and with it (so he believes) his own death, Oakley's crimes rise up to confront him. In deadly fear, all his aplomb and assurance gone, he beseeches the innkeeper to save him. But Rhys has no comfort to offer.

"THE WAY AHEAD"

Many amusing "behind the scene" incidents in Army life were shot last week at Denham for "The Way Ahead," the Two Cities film which Carol Reed is directing.

"The Way Ahead" is a very human document which concerns the day-to-day adventures of a group of typical Britons who "join up." It is told with all the skill, all the wisdom and humour of those two young writers, Eric Ambler and Peter Ustinov.

The impressive cast includes David Niven, Penelope Dudley Ward, Stanley Holloway, Renee Ascherson, John Laurie, Mary Jerrold, Hugh Burden, James Donald, Raymond Huntley, Leslie Dwyer, Billy Hartnell, Jimmy Hanley, Esme Cannon, Jack Watling, Leo Genn, Reginald Tate. Guy Green is the cameraman and David Rawnsley the art director.

"SHIPBUILDERS" NOW EDITING

Oswald Mitchell completes the new Lucan and McShane comedy, "Old Mother Riley Overseas," this week. During the week he has been filming in the Vineyard Club, an attractive setting designed by Holmes Paul. Artistes taking part in this sequence are Kitty McShane, Anthony Holles, Fred Kitchen, jun., Ferdi Meyer, and Magda Kun. On Friday Fred Kitchen, sen., was an interested visitor to the studio, where he watched his son at work. Old Fred is, of course, the famous comedian from whom, it is said, "Chaplin learnt most of his mannerisms and methods." Kitty McShane sings a number "Moonlight in Lisbon" in the Vineyard Club.

British National has secured the film rights of "Medals for the General," and there is just a possibility that a well-known Hollywood star may come over to play the lead.

Fred Zelnik, with Maclean Rogers directing, plans to start shooting on "Heaven Around the Corner" on September 27. Casting is in progress on this original musical, but so far only Will Fyffe and Leni Lynn are fixed for the picture.

"The Mouse" is the tentative title of the new Jessie Matthews starring vehicle, which John Harlow will direct with Wallace Orton producing, and the Hiscotts—Leslie and Elizabeth—are ready to go in with an Anglo-American tale starring Donald Stuart and Brenda Bruce whenever space becomes available.

Strand's recently completed story of the London Philharmonic Orchestra is now in a state where Trade show announcements can be expected any moment, while George Blake's "The Shipbuilders" is in the editing stage.

TWO NEW GAINSBOROUGH SUBJECTS

"2,000 Women" and "Love Story"

TWO new Gainsborough pictures, "2,000 Women" and "Love Story," started this week, it is announced by Maurice Ostrer, chief in charge of production.

"2,000 Women," with Frank Launder directing and Edward Black as producer, has France for its background with action centred on a huge internment camp for British women, lodged in a former spa. Original story and screen play are by Launder, who built his subject on newspaper reports of the infamous German-controlled internment centre at Vittel, France.

Phyllis Calvert, Flora Robson, Patricia Roc and Renee Houston, as British internees, head the cast. It will be Miss Robson's first British film rôle since returning from America. Supporting players are Jean Kent, Anne Crawford, James McKechnie, Reginald Purdell, Muriel Aked, Dulcie Gray (her first film rôle), Kathleen Boutall, Thora Hird, Christina Forbes, Guy Lefeuvre, Hilda Campbell-Russell, Gertrude Sterroll, Joan Ingram, Mignon O'Doherty, Christianne du Maurin, Hazel Bray and Carl Jaffe. James McKechnie plays a British airman shot down in France, rescued, hidden, and sent on his way to safety by the girls of the internment camp. Many women who have escaped to England from France have provided Frank Launder with first-hand information on life as internees under German rule. One of them, Edith Nicholson, is working with Launder as technical adviser.

The unit list is as follows: Production manager, Jack Swinburne; cameraman, Jack Cox; art director, John Bryan, wardrobe, Miss E. Haffenden; make-up, W. Partleton; cutter, C. H. Knott; stills, E. Reed; recordist, S. G. Wiles; assistant directors, J. W. Dodds, A. Keating; camera operator, H. Rose; assistant camera operator, R. Taylor; continuity, Joan Harcourt; hairdressing, Biddy Chrystal; loading, W. Law; numbers, N. Gemmell; sound camera, K. Goldburger; boom operator, H. D. Mason; floor electrician, C. Hillyer; property master, J. Ramsay; technical adviser, Edith Nicholson.

"Love Story" will be directed by Leslie Arliss with Harold Huth as producer, and will star Margaret Lockwood, Stewart Granger and Patricia Roc. Arliss, Doreen Montgomery and Rodney Acland are working on the script, based on a short story by J. W. Drawbell, a romantic drama of human emotions, set in the present time, yet skirting the war.

Outdoor Romance

Arliss is putting the emphasis on the thoughts and feelings of his characters, thereby essaying a type of film rarely attempted in England. Margaret Lockwood will play a famous girl pianist and is shown in the opening sequences giving a recital at a National Gallery lunch-hour concert. Stewart Granger portrays a Battle of Britain pilot whose sight is endangered. Patricia Roc is an actress in love with him and working at an open-air theatre in Cornwall. A specially composed musical theme is a feature of the production.

"Love Story" is planned largely as an open-air film, and extensive location scenes start this week at St. Just in Cornwall, where Arliss will cover sea and countryside and aspects of the revived tin-mining industry. Stewart Granger is already on location and will be joined later by Margaret Lockwood and Patricia Roc.

"Love Story" unit is as follows: Production manager: Arthur Alcott; cameraman, Roy Fogwell; continuity, Maisie Kelly; assistant continuity, Doreen Hargreaves; first assistant director, John Betts; second assistant director, Duncan Campbell; camera operator, Jack Asher; stills, Cedric Haines; camera assistant, Alex. McCombie; camera assistant, Paul Wilson; hairdresser, Mary Slane; wardrobe, Mrs. Oakley; camera assistant, Charles French; property men, S. Pleace and A. Oliver; electricians, A. Purdey, A. Turney and E. Jeffries; carpenter, J. Poole; stage hands, T. Jordan, T. Darby, B. Searle; drivers, A. W. Poole, D. Borrows.

Navy Talk to Ealing Workers

Artists, technicians and workers at Ealing Studios heard a lunch-time talk last week by Commander Stoker, R.N., on the part played by the Navy and the merchant seamen in the war of supplies. Introduced by M. Danishchewsky, Ealing's director of publicity, Commander Stoker appropriately addressed his audience from a set of a gun-deck built for Michael Balcon's Merchant Navy film, "San Demetrio, London."

RKO-RADIO STARTS NEW SUBJECT

RKO-Radio has started production at Denham on "Epitaph for a Spy" (tentative title) based on the best-selling novel by Eric Ambler.

Victor Hanbury, who was responsible for RKO-Radio's two recent successes, "Squadron Leader X" and "Escape to Danger," is producing with Lance Comfort and Max Greene associated as co-directors with Greene as director of lighting and photography.

Members of the cast already signed include James Mason, Lucie Mannheim, Raymond Lovell, Julian Mitchell, Martin Miller and Frederick Valk.

A notable aspect of the film is that it will mark the screen début of Clare Hamilton, the sister of the famous Maureen O'Hara, and a young actress described as one of the greatest screen discoveries of recent years. She is to have a major characterisation.

"Epitaph for a Spy" is a romantic mystery drama of pre-war Europe centred against varied settings. The first to be filmed, the beach and exterior of a hotel in the South of France, occupies the whole of stage seven at the Denham studios, and is one of the most magnificent ever constructed. John Davenport contributed the screen play.

"Hungry Hill" Secured by Two Cities

DAPHNE DU MAURIER WILL ALSO WRITE FILM STORY

THE world film rights of Daphne du Maurier's latest best seller, entitled "Hungry Hill," have been secured by F. Del Giudice, managing director of Two Cities.

Two Cities secured this property in the face of opposition from American producers who were equally anxious to film this fine story. In spite of tempting offers, Daphne du Maurier preferred that this company should film her story with its excellent portrayal of the Irish countryside with its varying moods of seasons and people.

Miss du Maurier is writing the film story herself, and will assist in the production.

"TAWNY PIPIT"

Studio Work Ends

Final studio shots have been completed at Shepherds Bush on the Two Cities—Bernard Miles production "The Tawny Pipit." These included a completion of the Pinfold sequences, for which a complete reconstruction of the original Cotswold exterior was built.

There are some delightful comedy scenes in an Army Nissen hut, where Crasker (Wylie Watson), who has managed to purloin the eggs of the rare "Tawny Pipits," is taken severely to task by Corporal Philpotts (Stuart Latham), who borrows his superior's motor-bike to get the eggs back to the nest, so that they may be hatched.

The unit, headed by co-directors Bernard Miles and Charles Saunders, together with Associate Producer Herbert Smith, will shortly be on country location again to complete shooting.

Margaret Lockwood, Peter Graves and Vic Oliver in a scene from Gainsborough's GIVE US THE MOON

"HENRY V"

Linking-up Shots

Linking up shots of the French camp with the major battle sequences shot in Eire, continued last week on the Two Cities—Laurence Olivier production "Henry V."

A portion of the French camp has been reproduced in the studio, with its green hillocks, the coloured tents in the background, and the horses, already caparisoned for battle. The chivalry of France, burning to get at grips with their enemy, are being armoured by their serving men.

On another set—the interior of the French tent—the constable (Leo Genn), Orleans (Francis Lister), Bourbon (Russell Thorndike), and the Dauphin (Max Adrian) fret against the inactivity of the night, and pass the time by arguing the merits of their respective steeds.

Gym Sequence

STAR'S UNEASY SEAT

Margaret Lockwood has been spending an uncomfortable time at Islington Studios, where Val Guest is directing "Give Us the Moon" for Gainsborough. As Nina she comes to a gymnasium in search of Pyke (Frank Cellier) to ask him to take his son Pete back into the hotel business. She perches herself on the mechanical horse as she talks, and Pyke accidentally touches the switch which sets the horse galloping madly with Margaret clinging precariously to the saddle.

Back in the peaceful atmosphere of the Elephant Club, Guest has covered scenes showing the despondent members thrown out of the Hotel Eisenhower and returning to the club to find the bailiff installed, the electric light cut off, and the waiters on strike. He is now passing on to scenes in the dry-cleaning room of the hotel before spending several days on the interior of the Silver Samovar restaurant, where Nina and her friends ensnare the wealthy "suckers."

Production Manager Fred Gunn has successfully tracked down some ornamental wrought-iron gates near London for exteriors.

Realistic Sea Rescue Scenes

Adverse weather conditions held up filming on Michael Balcon's air sea rescue film, "For Those in Peril" during the first part of the week, director Charles Crichton and his unit made good headway subsequently. They secured outstandingly realistic scenes of four men being rescued from a rubber dinghy. Further exciting shots of Typhoon aircraft off into enemy territory were also obtained. The film unit is due to return to Ealing next week.

Fay Compton's husband, Ralph Michael, who recently completed his part as the second officer in "San Demetrio, London" is off to the North of England to play in Richard Hillary's air sea rescue story. Ralph used to be a rear-gunner until his discharge on medical grounds last year, and took part in many big raids over Germany.

"Butler's Dilemma" Shortened

Anglo-American Film Corporation, Ltd., announces that the length of "The Butler's Dilemma" is now 6,765 ft., and not 7,668 ft., as originally given out.

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POWELL SIGNS LOCAL TALENT

"A Canterbury Tale"

A COUPLE of likely loca[illegible]s, Leonard Smith and [illegible]m Tampsitt, both about nine [illegible]ars old, have been chosen to [illegible]ay in the Archers' production "A Canterbury Tale." They have already appeared in scenes taken around their own village of Fordwick and later will go to Denham. They play the two warring "Generals" who delight the battles of the Allied armies in the Kentish fields and lanes. They brandish improvised swords, tommy-guns, and pistols in genuine Commando fashion and the victorious General has won the right to wear the beret.

One day last week the village smith turned his leather apron and anvil over to Edward Rigby and George Merritt. Erwin Hillier moved in with his camera crew and Michael Powell took over from the Horton Brothers, who actually own the forge. A land girl drove up in a horse and cart to have a wheel mended, and an American sergeant strolled in to exchange greetings with the smith. Then M. Powell shouted "Cut!" and Sheila Sim, Sergeant John Sweet and the rest of the cast went on with another scene.

ROBERT GRAHAM

Back in circulation, after being invalided from the R.A.F. after three years' service, is Robert Graham, publicist and exploiteer.

Graham was for four years in charge of Herbert Wilcox's publicity and exploitation, and spent seven years as house manager and general manager at various Paramount theatres, including the Plaza and Carlton, London, and Birmingham, Cardiff and Leeds.

He went with Herbert Wilcox and Anna Neagle on a tour of the U.S. and the Continent of Europe. He was granted a week's special leave from the R.A.F. to put over "Queen Victoria" for Herbert Wilcox and Renown Pictures Corporation when the 1942 version of the Anna Neagle films was given a West End première.

G.F.D. Salesman for the West

A popular member of the renting Trade in the Midlands for the past quarter of a century, "Billy" Crupe, Birmingham area salesman for G.F.D., will shortly be leaving Birmingham for the South-West country, where he has accepted the post of outside representative under "Doug." Thomas, Cardiff manager for G.F.D.

Apart from a short break about five years ago, when he was associated with the old B.I.E.D. and British Lion companies, "Billy" has served organisations controlled by C. M. Woolf for upwards of 23 years, first with W. and F. Films (Midlands), Ltd., in 1919, and later with G.-B. until the latter closed in 1937. Five years ago he returned to Mr. Woolf as a member of G.F.D., Birmingham. A whole host of Trade friends will wish him success in his new territory and his new venture, for, incidentally, "Billy" has become the owner of a well-known Babbacombe hotel.

In sending a donation of £5 to the British Red Cross Prisoners of War Fund, "Fund Sympathiser" says the money was saved up after seeing a film in a Bristol kinema showing the activities of the fund.

Continued from page 10

"Private and Confidential" Film Review

NORTH-WESTERN DISCUSSION

G. P. DILEY WEST (secretary) promised to pass on to the Planning Committee the point raised by Mr. Edwards.

Least Said, Soonest Mended

Attention was directed to a statement by a Czech doctor, who was reported to have said it might be necessary for the Government to take more interest in the production and distribution of films. A suitable reply ought to be forthcoming from the C.E.A., said L. EDWARDS.

The CHAIRMAN: Propaganda will be one of the subjects that will be considered by the Planning Committee.

Care of Films.

Acting on a letter received from the General Secretary, it was decided to set up a local Care of Films Committee, to be composed of officers of the branch, the chief engineers of the major circuits, and members of the local film renting branch managers' committee.

Members said they had experienced a lot of trouble, owing to the defective condition of films—a condition which, according to Mr. Speakman, is likely to get worse, owing to the reduced number of copies in circulation.

"Private and Confidential"

The CHAIRMAN reported that in order to facilitate the work of the Chief Constable of Birkenhead in checking the suitability of films for certain performances, he had lent to him a file of C.E.A. Film Reports. He hoped this would not be considered a breach of confidence, as they were marked "private and confidential."

P. M. HANMER: They are so private and confidential that they are sent to the renters to copy what they like.

Rating Inquisition

On the rating question Mr. HANMER said that he had received from one rating authority in North Wales a three-page document, foolscap size, asking, in addition to the usual questions, for such information as:

Statement of takings; cost of talking apparatus and service charges; number of employees; weekly wages paid; details of film bars; receipts from screen advertising; whether the theatre is used for Trade shows; what fees are charged for Trade shows, etc. How much information were rating authorities entitled to request?

The SECRETARY said he had already asked Graham Motion how the matter should be handled. Another member suggested that some of the questions ought not to be answered. An endeavour ought to be made to reach finality in regard to these rates increases. To ignore the demand for information completely would result in a very high assessment, to appeal against which one would have to disclose quite a lot.

The CHAIRMAN said the rating authority was entitled to ask, but the exhibitor [illegible] obligation to answer.

Olivia de Havilland, George Tobias and Ida Lupino in a scene from THANK YOUR LUCKY STARS (Warner). Trade show on Sept. 22

ABSURD CIVIC SUGGESTIONS

It was stated there were three bases for fixing kinema assessments: (a) So much per seat; (b) cost price; (c) what a hypothetical tenant would pay as rent.

Showing of Training Films

The meeting was informed that some exhibitors were still fixing up shows for the exhibition of training films for the military and Civil Defence authorities, N.F.S., etc., on local applications, which did not go through the proper channels. This was causing confusion. All official requests for shows should go through the Liaison Committee.

Safety Precautions

A member reported that at an official inspection of his theatre the inspectors called his attention to two matters which might become the subject of general complaint. One was that the bin which contained the stand-by programme should have a hinged lid, padlocked to prevent risk of fire. The other proposal was that all stage curtains, masking or drapings which had not been treated in the last three years should be fireproofed. The inspector tested the curtains with a lighted match.

It was also stated that in certain situations the authorities did not seem to realise that at present curtains and carpets could not be replaced. If a carpet was well worn and had holes in it, it was best to remove it altogether. One ludicrous suggestion by an official for dealing with seat damage was that, if necessary, a row of seats should be removed in order to provide materials for renovations!

Scott's Return

At the outset of the meeting the CHAIRMAN accorded a hearty welcome to R. F. SCOTT, formerly manager of the Forum, Liverpool, and an ex-delegate of the branch, who attended as a visitor. Scott has just been appointed general manager of the Grand Theatre (Southport), Ltd., which controls a group of three kinemas.

"The Four Feathers", a film worth re-issuing coupled with a name worth remembering.

Photograph courtesy of Ealing Distribution Ltd.

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The Observation Window

B.K.S. Winter Programme

A NEW SPEED CAMERA

B.K.S. is getting busy with its winter programme. It will arrange three evening lectures in October, November and December, then a gap till March, April and May. Subjects and speakers to be announced.

THEN, in association with the Polytechnic School of Kinematography, a course of thirteen lectures has been arranged to enable laboratory workers to understand basic principles underlying processing. It is hoped, too, that the course will attract studio workers and enable them to appreciate the requirements of photographic processes and secure fullest co-operation from the laboratory. These are on Thursdays at 6 p.m., beginning September 23.

SUBJECTS on the syllabus include the photographic process and its variables; plotting H. and D. curves; sensitometry; gamma and contrast; emulsion speeds; measuring exposure; control of negative gamma and positive density; printing; duping; dubbing sound; development and solutions; contact and optical printing, etc.

AFTER Christmas a second course of twelve lectures will be held, also on Thursdays at 6 p.m., commencing January 13. Syllabus to be announced later. Fee for each course, £1.

FILM travels at seventy miles an hour through a new camera—the Fastax—which takes at the rate of 8,000 frames per second. It was developed out of a need to record high-speed engineering movement for which existing cameras were too slow. Telephone engineers wanted to find out why a certain type of electrical relay developed poor contact conditions. Other operations such as switching devices are carried out so rapidly that visual examination is not sufficiently revealing.

TWO models, for 8 mm. and 16 mm. sizes, are employed. A departure from normal construction is the substitution for the rotary shutter of a four- or eight-sided glass prism with opposing faces parallel. This is set between the lens and the film plane. This prism rotates at 60,000 r.p.m. when pictures are taken at top speed, and provides a steady image on the fast-moving film. It also performs the function of a shutter.

AN advantage which the Fastax has over other camera models is that as it does not depend upon the gaseous discharge lamp for illumination, Kodachrome can be used successfully. Some high-speed pictures, in natural colour, of the operation of the vocal cords were eminently successful.

J. BENSON.

THE JOINT VISITING COMMITTEE of the RAUCEBY MENTAL HOSPITAL propose to sell the following CINEMATOGRAPH EQUIPMENT, and invite tenders for same :—

- **1 Kalee No. 7 with Speedometer 5½ Lens, top and bottom Spoolbox, Sound Unit complete with Kalee 8 M.L. Arclamp Motor Starter and Monitor.**
- **1 Stage Loudspeaker ("Voight").**
- **1 Converter, 230 Volts D.C. Secondary Side, 200–240 k.watt–A.C.**
- **1 Set of Hole Shutters.**
- **1 D.C. Switchboard, complete with resistance, 240 volts D.C., 5 to 40 amps., with Heater and Iron Clad Switchgear.**
- **1 Hand Driver, non-sync.**
- **1 Screen, 16 ft. × 13 ft.**

The above-named equipment has been little used and is in good condition, is suitable for schools, camps, etc. Can be examined on making an appointment with the Medical Superintendent. Tenders must be received by the undersigned not later than **30th September, 1943.**

(Sgd.) G. H. BANWELL,
Clerk to the Joint Visiting Committee.

County Offices, Sleaford, Lincs.

INDIVIDUAL CHANGE-OVER CUES—I

A Projectionist on their Elimination

THE following material written by an East Anglian projectionist provides some interesting practical methods of dealing with excessive and intrusive change-over cues: their elimination and re-cueing.

For some time I, with many fellow-projectionists, have suffered from film mutilation and print damage, and because I have been so long subject to these evils I have made a study of them from all possible angles. Among the conclusions I have so far reached upon this subject, I find myself unable to shift the entire blame upon the renters—although in some cases these are found wanting and not entirely innocent.

Change-over Cues

The most affected parts of the film liable to print mutilation are, as is much too well known to most of us, the ends and beginnings of the parts. It is these last 12 ft. or so between the actual motor and over-cue that become the most obvious place where punch-holes, scratches and other fancy designs and defects can be imposed. The causes of such actions are far too evident to projectionists and need little repetition; mainly, they are the work of some so-called operators with poor intelligence and inability to do their job properly.

Dark Prints

In many cases the renters are not wholly blameless for scores of projectionists are often faced with a dark print where the embodied regulation cues are extremely difficult to perceive even by the most experienced. In such a position the recommended practice of noting the scene at the point of change-over is ideal and entails no defacing, but with the present-day projection staffs, it seems a risky undertaking liable to cause easy confusion even if the cue-sheet is employed.

Individual Marks

Much mutilation is wholly due to the people who have their own individual and stupid "mark"; if one fellow prefers a cross as a cu the next will be sure to use scratched V-sign, one or tw frames ahead or behind the forme These "slap-happy" mutilato are far from content to mutilate deface in a mild form (if such possible), but most industrious scratch, blob or stick, a length successive frames with their absu cues.

It is almost invariably foun that, especially with the prese amount of aged copies now in ci culation, the entire footage fro the original motor to change-ov dots, is one mass of personal cu in one form or another. This ca be explained as already stated, th each mutilator prefers his ow individual and incompete "cues." This will be firmly fixe in his mind and he will therefo continue to work from it while a cue other than his own will ignored. The stupidity of such attitude can easily be seen, for he would adopt the sensible mea of working from a cue-sheet whic noted a former mark, his own c would be rendered notably u necessary.

Compulsory Alterations

I am, as others, continuous confronted by defaced frames cues, the standard dots rare being evident, but usually punche or marked beyond recognition. such a case I formulate a cue-she and note by what mark the sta dard cues are defaced, after whic I have the highly unnecessary tas of removing the other existi "cues" (?) and therefore a rain least something resembling decent change-over. Although f from favourable toward th method, I am compelled t ado it; the paramount ob-ectio towards this is that whil removing defaced frames I a cutting away both sound and pi ture, but I hold the contenti n th I would sooner sacrifice the tha allow a film to leave my hands an unfit condition and have m projection marred at every poi by mutilation.

To be conc'uded next week

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by *THE SHOWMAN*

A Feature Run Under the Auspices of the "Kine." Company of Showmen

KEEPING patrons reasonably content once they are seated inside the auditorium is relatively easy compared with placating them while they stand queueing outside. For that reason, and because a dissatisfied member of the public can so easily develop into a lost customer and a hostile person, the proper care of queues is a most important duty and one not to be delegated lightly to any member of the staff. It takes a keen psychologist and a born diplomat to dissipate the natural irritability and impatience of those who "only stand and wait." The manager or foreman who can keep a line of waiting customers contented is a gem worthy of the highest credit. It should not be forgotten that the service of which we are so apt to boast begins even before our public lay down their money at the paybox, as well as after they have seen the show.

Friars First

THE first details of display in connection with "Forever and a Day" reach me from R. C. Overs, outstanding showman manager of the Friars, Canterbury.

A glance at the illustration reveals how he and a friendly art student evolved the idea of generations of naval men and carried it out by a comparison between the old-time "wooden walls" and the up-to-date aircraft carrier with a centre panel depicting Aubrey Smith in his character as the admiral. A most able presentation, imposing and convincing.

The forecourt of the house was dressed in keeping with the naval atmosphere, all reflecting credit upon the standard consistently maintained by R. C. Overs and his able assistants.

Dummy Did Dandy

WITH the kindly help of a local draper who loaned a dummy, a costume made up in the Uncle Sam tradition from odd ends of material, stills and a large framed poster, Manager S. Springfield arranged an effective foyer display at the Electric, Oxford, for the exploitation of "Yankee Doodle Dandy."

The card held by the dummy bore the very apt caption, "It's Here! Warner Bros. sure made a Dandy."

Mr. Springfield's work was rewarded by many complimentary comments.

In the Looking Glass

WITH the aid of a local artist, Manager E. Daniels turned the wall mirror in the foyer of the Regal at Sidcup into a simple but striking announcement for the Bob Hope booking, "They Got Me Covered."

With Bob's picture in the centre, film title on one side surmounted by a huge revolver pointing at him and his name in big bold lettering on the other side the display was certain of bringing prominence to the booking

A Dog's Day

"SAM," the Newfoundland dog, largest in Great Britain, sprawling his 14½ stone at ease on a specially built platform in the entrance foyer of the Regal, Kingston-on-Thames, proved a winner for Manager Reynolds Roberts in drawing attention to the film "Mission to Moscow" (Warner), and at the same time attracted a good deal of money in the collection for the Help for Russia Fund.

This dog, injured in the London blitz, has already been instrumental in collecting £500 for a Spitfire, £20 for a tank, and £100 for comforts, and has a target of £1,000 for the Russia Fund. Above its platform was a card recording its achievements and also a linen poster with the wording "The greatest film of the year, 'Mission to Moscow,' Warner Bros.' terrific masterpiece. It is dynamite entertainment."

Admirable display, the work of R. C. OVERS, at the Friars, Canterbury, to feature FOREVER AND A DAY (RKO-Radio)

Boosting Blimp

MANAGER of the Wealdstone Odeon, V. A. H. Crawley, began his campaign for the G.F.D. story of "Colonel Blimp" well in advance of play-date by putting renters' ads. on the felt-faced lobby board and sticking teaser labels all over the theatre. These gummed stickers merely said: "What's up? July 26—'Blimp,' of course," and as to most people a "blimp" is a kind of balloon this message caused wonder—indeed, Mr. Crawley reports that the word went round the district like wildfire, and he even heard people arranging "Blimp" parties. He made full use of his screen by displaying slides and trailers to plug the message, repeated the phrase from the stickers in the local paper and developed an increasing campaign. By slide he invited Boer War veterans to get in touch with him (without saying why), and eventually was able to introduce ten of them to a crowded house on Friday evening, when they were accorded a great ovation. To stimulate matinée business he recommended patrons by poster, advert. and slide, "Are you free any afternoon next week?" to attend the earlier showings so as to leave the evenings for war workers. As the programme consisted of "Blimp" and the news only, he paid special attention to timing, introducing a ten-minute community singing interlude while new arrivals were taking their seats. This feature was put over by means of slides and non-sync. recordings, in the presentation of which his chief projectionist collaborated effectively. On the Tuesday evening a detachment of the 11th Middlesex Battalion of the Home Guard was paraded outside the theatre for inspection by Coun. J. W. Beaumont, chairman of the Council, who later introduced the film in a short speech from the stage.

Chatham's Commandos

THE town of Chatham was made Commando conscious by the well-devised campaign contrived by manager L. Stevens, of the National. Starting from four weeks before the play date with a 15-ft. banner over the front entrance and Press reports of the film in the vestibule, he then followed up with teaser blocks in the local Press, worded "The Commandos are Coming to the National," a snap trailer was run, and personal recommendations over the "mike" were added.

A week before the run he secured three window displays in the High Street, which put the campaign on its last and most important lap. The first window, in the local Co-operative Store, was a brilliant effort, combining the film's appeal with one for the Red Cross Prisoners-of-War Parcels Fund. Two models in nurses' uniform, with another in Home Guard uniform, were backed by a large Union Jack, at either side of which were renter's quads and stills. In the front of the window samples of the parcels were displayed, with posters and art publicity urging people to "Help make a Commando Effort for this Noble Cause and Give Generously." Practical effect was given to this when a collection was made outside the window on the two busiest shopping days. Victory Vs of red, white and blue ribbon all round the window rounded off the show, which drew crowds all the time it was on.

The second window, at the Gas Company's showroom, was an exhibition of "Combined Operations" photographs obtained from the Ministry of Information's Photographic Department, supported by renter's quads and art publicity. The third window was in a music shop, a group of stills backed by renter's quads, art publicity and martial sheet music.

Choosing the Re-Gal

AS a method of interesting his public in the RKO-Radio feature "They Got Me Covered," Manager A. V.

With the loan of a draper's dummy and a costume made up from oddments Manager S. Springfield contrived a striking display for YANKEE DOODLE DANDY (Warner), at the Electra, Oxford

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"Sam," Britain's 14½ stone Newfoundland combines his effort to exploit MISSION TO MOSCOW (Warner) for Reynolds Roberts and to aid the collection at the Regal, Kingston, for "Aid to Russia" fund.

Hancock, of the Hackney Regal (A.B.C.), decided to get some of 'em uncovered—by organising a beauty contest, the first, as he explained, to be held in the borough for ten years. The train of thought which led him to this notion began with the realisation that in this film Dorothy Lamour forsakes her traditional sarong for the normal clothes of civilisation. If she could do that, why not get his pulchritudinous patrons to reverse the process? The plan caught on and there were 75 entrants, 16 finalists being gradually chosen during the early part of the week for final selection on the Saturday evening, when the house was so packed that not even the thin man could have crept in. Whereas the earlier eliminations had been by audience applause, the Saturday final was judged by a committee consisting of the Mayor, two aldermen and a lady and gentleman picked from the audience. So high was the standard of the finalists that the committee found it necessary to make a second inspection of the seven best before being able to decide on the three winners, who received Savings Certificates. The first prize winner is being entered as "Miss Hackney" for the competition sponsored by the *Star* to find a "Miss London." The Hackney contest was carried out on a stage specially draped and lighted in Mr. Hancock's usual artistic and pleasing way, with the manager compering the event in the breezy manner which has so delighted those who have enjoyed his previous appearances at these occasional stage interludes.

Kiddie Kinema

HOUSE manager G. G. Saunderson, of the Leicester Square Odeon, which Bill Thornton so admirably controls, is not content merely to manage a house. He believes in building one—in fact, he might almost be called a circuit builder, for to date he has built three. Only they happen to be miniatures of the real thing. His latest, which took all his spare time for three months, measures 6 ft. square, stands 7 ft. high (including a 4-ft. table), weighs several hundredweights and has been valued at £500. It is complete in every particular, starting with a real neon sign (spelling out the circuit name, Odeon) on the canopy, has seats, carpets, rest-rooms, toilets, a revolving stage and a fully-equipped stage with safety curtain, satin tabs. and drapes, rostrums and a fitted orchestra well. Everything works. There are 150 lamps, side spots, front spots, floods, battens, cleaners' lights, emergency lighting, etc. 16-mm. sound films could be screened, and nothing seems to have been forgotten. Having completed this complex model (which takes to pieces for transport and incorporates no fewer than seven electric motors for operating curtains, etc., all working off the mains through a special transformer), Mr. Saunderson is now wondering what to do with it. It would make a wonderful toy for the son of a rich man (if any still exist); or an enterprising stage producer would find it useful for trying out new scenic sets. A kinema company might use it for training embryo managers and others, as it affords a means of showing how everything should be done from managing queues to seating patrons, dressing the stage and arranging lighting schemes (after the war). As an exhibition item it might net money for (shall we say?) the C.T.B.F. Already some of the big stores are considering it as a Christmas attraction.

Cinema Cemetery

ONE of the simplest yet most effective vestibule displays I have seen lately was devised recently by manager John Gee at the Hendon Odeon. Paramount's "Five Graves to Cairo" was the picture concerned, and within an alcove facing the main entrance doors he created a small section of desert, with the white-fronted "Hotel Empress of Britain" on one side and a background of palms. Above this on the back panel were cut-out portraits of the chief players, and the whole model was framed in a black paper border, on which were fixed stills, interspersed with gilt stars. The striking part of the affair, however, was the presence in the sand of five tiny "graves" composed of whitened pebbles. Mr. Gee told me that these were leading patrons to ask him who were the five people who had been murdered in the picture, a query which enabled him to give them additional information about the film—enough to make them want to see it. The "hotel" was a small plywood model, and the "desert" was a bucketful of gravel scooped out of his car-park!

Serbia Right!

MOST people in this country know little about Jugoslavia, the Middle East country which is the locale of the United Artists film, "Undercover," but in this respect Manager V. A. H. Crawley, of the Wealdstone Odeon, had an advantage, as before the war he had pleasant associations with that romantic country, having been connected with the production of standard books on the Balkans and entertained parties of Jugoslav teachers who visited Great Britain on their holidays. He seized the opportunity afforded by this special experience to arrange an unusual and outstanding vestibule display linked with the film. With the co-operation of the Yugo-Slav Society of G.B., he obtained photographs and portraits of typical towns, country scenes in the country, natives, etc., and arranged them around a South Serbian national costume, with examples of peasant embroidery and other crafts added to demonstrate the talents of the populace. This picturesque collection caused a great deal of interest, and Mr. Crawley was bombarded with questions by patrons who wanted to know more about the gallant little country. The local Press made special mention of the unusual show and helped to popularise the picture thereby.

The Youngsters Yearned

AN opportunity to help Southgate's Merchant Navy Fund was afforded to F. W. Salter while publicising "Crash Dive" at the Palmadium, Palmers Green. A large model of a sailing ship, displayed in a local toy-shop window, was raffled for the fund by selling 6,000 cards at 6d. each, the cards showing a picture of Tyrone Power, the title of the film and a note that it was the star's last appearance for "the duration." Mr. Salter also organised a competition for the kiddies. The toy dealer mentioned above surrounded the model ship with pictures of submarines of all kinds, and the youngsters were invited to crayon, paint or draw copies of any of these on a scrap of paper and send them to the theatre, those judged the best qualifying for prizes presented by the enterprising toy dealer. This got them interested in the Technicolor production, which was freely advertised by stills and cards placed along with the other material in the window of the shop.

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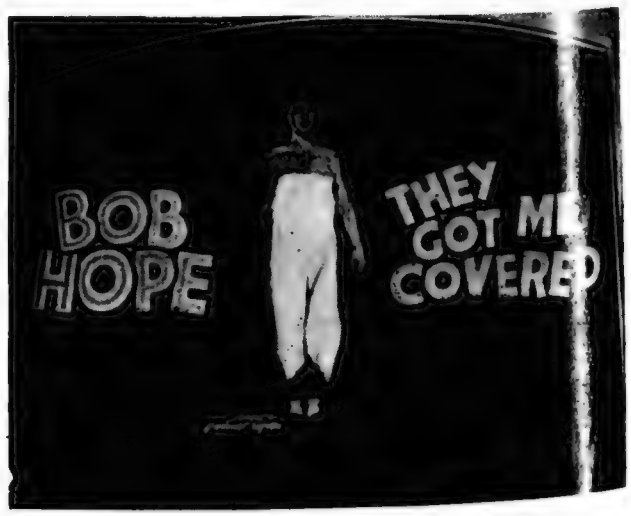

How Manager E. Daniels utilised the wall mirror at the Regal, Sidcup, to make a bold announcement for THEY GOT ME COVERED (RKO-Radio).

Chairman of the Harrow Council with Manager V. A. H. Crawley inspecting the guard of honour outside the Odeon, Wealdstone, when COLONEL BLIMP (G.F.D.) was screened

OUR ROAMING REPRESENTATIVE says:—

Staff

I HAVE yet to see members of the staff of a kinema playing leap-frog or shove-ha'penny at the entrance to the building—but I am in daily expectation of that happening. Staff seem to do what they like nowadays, so why exclude such unusual pastimes? Anyway, last week I did see a uniformed member of one of London's largest suburban supers lolling at the entrance to the hall calmly eating an apple. He ate it very nicely, without spitting out the pips and skin; but is it quite the thing for a man on duty and in uniform to enjoy a snack in view of the public?

A Matter of Taste

CIRCUIT managers have to show what head office sends them. Not so the independents. They can choose their programmes (subject, of course, to bars, percentage and other obstacles) and should, therefore, in theory, have an advantage over their chain competitors. Do they always take the fullest advantage of this freedom from the thralldom of the booking mandarin in Central London whose choice reaches to Aberdeen and Zennor? The other day I was talking to the manager of an independent hall in a district which before the war was wealthy and highbrow. When the first bombs fell the "natives" hastened away in droves, and to-day the locality houses considerable numbers of evacuees from the poorer districts. The result is that the tone and kinema-appreciation of the district have changed fundamentally. Whereas formerly "Citizen Kane" or "Little Foxes" would have played to good business, to-day what the residents want is Westerns and comedies. This my friend has discovered from practical experience as a result of bumper houses on Sundays when his programmes sometimes consist of the more plebeian types of film, while his weekday programmes—containing higher class features — enjoy only moderate success. He does not do the booking for the house or, he says, he would certainly concentrate on productions full of action and broad comedy, which he is sure the present inhabitants want. Apparently, the booking manager in this instance has not moved with the times and has failed to notice the changed trends in local taste. Another chance missed!

Overworked

I THINK I have found one reason why it is so difficult to keep staff even when they have been recruited. A friend of mine knows an ex-usherette, a married woman of middle age, and not blessed with the most robust of constitutions. For a while she worked at her local circuit hall, but the straw which broke her back (metaphorically) was when one afternoon, owing to staff shortage, she found herself called upon to deal unaided with the whole of the balcony, seating some 700 people. By the end of the afternoon she was "all in" and tendered her resignation, offering to reconsider her decision if they would raise her wages by 10s. a week. As she pointed out, the wages paid were far below what she could earn (with less strain) anywhere else in the district. The manager replied that unfortunately his head office would not let him raise the money, so the usherette departed and is now knocking up more money in other, easier work. To expect one woman (and not an agile youngster) to look after a whole balcony during even a matinée is, I think, rather too much and it is not to be wondered at that she jibbed. It is stated that the staff had asked the manager to try to overcome the shortage of staff by advertising on the screen, but he declined. Whether that is true or not I do not know; but surely the screen is the best way of reaching those most likely to be interested in a kinema job?

RELEASES FOR OCTOBER 11

Compiled by A. W. OWEN

BY HOOK OR BY CROOK (M-G-M)
(Formerly I DOOD IT)

CERT. U. Length, 9,210 ft. Reg. No. F.6611. Reviewed in KINE. August 26, 1943.
STARS.—Red Skelton, Eleanor Powell.
ATMOSPHERE. — Spectacular musical extravaganza, concerning a goofy youth's marriage to a talented stage star, with a touch of sabotage and a Nazi plot to blow up the theatre.
ORGAN.—"Spirit of Youth," Gilbert (Hawkes), with adaptation from the piano solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8662 by the London Palladium Orchestra.

DIXIE DUGAN (20th Century-Fox)

CERT. U. Length 5,996 ft. Reg. No. 6346. Reviewed in KINE. April 29. 1943.
STARS.—Lois Andrews, James Ellison.
ATMOSPHERE.—Comedy drama of America's domestic and industrial fronts, with quips at the expense of over-zealous voluntary war workers and a piquant love interest.
ORGAN.—"Rhapsody in Blue" (trio section only), Gershwin (Chappell), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1395 by Paul Whiteman and his Concert Orchestra.

RHYTHM SERENADE (Columbia)

CERT. U. Length 7,864 ft. Reg. No. Br./Dr. 6585. Reviewed in KINE. July 29, 1943.
STARS.—Vera Lynn, Peter Murray Hill.
ATMOSPHERE.—Home front musical comedy drama, the romance of a singing mistress and a war-scarred comando.
ORGAN.—Medley of theme songs: "It Doesn't cost a Dime," "I Love To Sing," and "With all my heart," with adaptation from the vocal-pianoforte copies.
NON-SYNC.—As organ, record numbers in October lists.

MAN OF COURAGE (Pathé)

CERT. A. Length 5,966 ft. Reg. No. F.6462. Reviewed in KINE. June 10. 1943.
STARS. — Barton MacLane, Charlotte Wynters.
ATMOSPHERE.—Gangster melodrama of a district attorney, elected governor at the expense of a woman framed by renegades, repairs the wrong when facts are known to him.
ORGAN.—"March Militaire," Schubert (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D.1286 by Symphony Orchestra.

KING'S ROW (Warner)

CERT. A. Length 11,423 ft. Reg. No. F.5372. Reviewed in KINE. August 20, 1942.
STARS.—Ann Sheridan, Ronald Reagan, Robert Cummings.
ATMOSPHERE.—Spectacular period romantic melodrama in the form of a small-town saga, a grim story of gloom and despondency, but a happy ending.
ORGAN.—"Petite Suite de Concert," No. 2, Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2372 by the London Symphony Orchestra.

THE OLD CHISHOLM TRAIL (G.F.D.)

CERT. U. Length 5,450 ft. Reg. No. F.6530. Reviewed in KINE. July 15, 1943.
STARS.—Johnny Mac Brown, Tex Ritter,
ATMOSPHERE. — Crackerjack Western comedy-melodrama, telling how a cattleman foils a tough gal's attempt to exploit essential water rights.
ORGAN.—"Oberon" Overture, Weber (Hawkes), finale section only, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1675 by the London Symphony Orchestra.

Musical Chairs on G.-B.

I HEAR that Edward O'Henry, Fitzroy Page and Cyril Busfield are acting as guest organists for each other at the G.-B., Holloway, Camden Town and Hammersmith, this and next week. It is quite an excellent idea and makes a complete change of environment, type of organ and class of audience, and hope the result is a success from the box-office angle of novelty in presentation.

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LONDON AND PROVINCIAL TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Sept. 16	10.30 a.m.	Rialto	The Black Raven	Pathe	George Zucco	A
Fri., ,, 17	10.30 a.m.	Rialto	Youth Takes a Hand	Pathe	Alan Baxter	U
Tues., ,, 21	10.30 a.m.	Rialto	Ghosts in the Night	Pathe	East Side Kids	U
,, ,, 21	11 a.m.	Studio One	Come on, George	Ealing Distribution	George Formby	U
Wed., ,, 22	10.45 a.m.	Tivoli	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 22	10.30 a.m.	Rialto	Sarong Girl	Pathe	Ann Corio	U
,, ,, 22	10.30 a.m.	Studio One	Thank Your Lucky Stars	Warner	All Star Cast	U
BIRMINGHAM.						
Tues., Sept. 21	10.30 a.m.	Scala	I Escaped from the Gestapo	Pathe	Dean Jagger	A
,, ,, 21	10.45 a.m.	Futurist	Shanty Town	British Lion	Mary Lee	A
Wed., ,, 22	10.30 a.m.	Scala	Dawn on the Great Divide	Pathe	Buck Jones	U
,, ,, 22	10.30 a.m.	Futurist	Larceny With Music	G.F.D.	Allan Jones	U
Thur., ,, 23	10.30 a.m.	Futurist	Schweiks New Adventures	Eden Films	Lloyd Pearson	U
Fri., ,, 24	10.30 a.m.	Scala	The Black Raven	Pathe	George Zucco	A
CARDIFF.						
Tues., Sept. 21	11 a.m.	Park Hall	I Escaped from the Gestapo	Pathe	Dean Jagger	A
,, ,, 21	10.45 a.m.	Odeon	The Flemish Farm	G.F.D.	Clive Brook	U
,, ,, 21	10.45 a.m.	Empire	Swing Your Partner	British Lion	Vera Vague	U
Wed., ,, 22	11 a.m.	Queens	Dawn on the Great Divide	Pathe	Buck Jones	U
,, ,, 22	10.45 a.m.	Park Hall	Larceny With Music	G.F.D.	Allan Jones	U
,, ,, 22	10.45 a.m.	Odeon	The Purple V	British Lion	John Archer	U
Thur., ,, 23	11 a.m.	Queens	Youth Takes a Hand	Pathe	Alan Baxter	U
Fri., ,, 24	11 a.m.	Park Hall	The Black Raven	Pathe	George Zucco	A
,, ,, 24	10.45 a.m.	Olympia	The Great Schnozzle	Ealing Distribution	Jimmie Durante	A
GLASGOW.						
Tues., Sept. 21	10.50 a.m.	Cosmo	I Escaped from the Gestapo	Pathe	Dean Jagger	A
,, ,, 21	10.45 a.m.	Cranston's	Shanty Town	British Lion	Mary Lee	A
Wed., ,, 22	10.50 a.m.	Cosmo	Dawn on the Great Divide	Pathe	Buck Jones	U
Thur., ,, 23	10.50 a.m.	La Scala	The Black Raven	Pathe	George Zucco	A
,, ,, 23	10.40 a.m.	Regal	Come on, George	Ealing Distribution	George Formby	U
Fri., ,, 24	10.50 a.m.	La Scala	Youth Takes a Hand	Pathe	Alan Baxter	U
,, ,, 24	10.30 a.m.	Regal	Gentleman Jim	Warner	Errol Flynn	U
LEEDS.						
Tues., Sept. 21	10.30 a.m.	Ritz	I Escaped from the Gestapo	Pathe	Dean Jagger	A
,, ,, 21	10.30 a.m.	Tower	Come on, George	Ealing Distribution	George Formby	U
,, ,, 21	10.30 a.m.	Odeon	Purple V	British Lion	John Archer	A
Wed., ,, 22	10.30 a.m.	Ritz	Dawn on the Great Divide	Pathe	Buck Jones	U
,, ,, 22	10.45 a.m.	Tower	Larceny With Music	G.F.D.	Allan Jones	U
Thur., ,, 23	10.30 a.m.	Ritz	The Black Raven	Pathe	George Zucco	A
,, ,, 23	10.45 a.m.	Tower	Shanty Town	British Lion	Mary Lee	A
Fri., ,, 24	10.30 a.m.	Ritz	Youth Takes a Hand	Pathe	Alan Baxter	U
LIVERPOOL.						
Mon., Sept. 20	10.45 a.m.	Paramount	Someone to Remember	British Lion	Mabel Paige	U
Tues., ,, 21	11 a.m.	Palais de Luxe	Dawn on the Great Divide	Pathe	Buck Jones	U
,, ,, 21	10.45 a.m.	Majestic	Gentleman Jim	Warner	Errol Flynn	U
,, ,, 21	10.45 a.m.	Scala	Larceny with Music	G.F.D.	Allan Jones	U
,, ,, 21	10.30 a.m.	Forum	Thumbs Up	British Lion	Brenda Joyce	U
Wed., ,, 22	11 a.m.	Scala	The Black Raven	Pathe	George Zucco	A
,, ,, 22	10.45 a.m.	Paramount	Heart of the Golden West	British Lion	Roy Rogers	U
Thur., ,, 23	11 a.m.	Palais de Luxe	Youth Takes a Hand	Pathe	Alan Baxter	U
,, ,, 23	10.45 a.m.	Forum	Come On, George	Ealing Distribution	George Formby	U
,, ,, 23	10.45 a.m.	Trocadero	Swing Your Partner	British Lion	Vera Vague	U
Fri., ,, 24	11 a.m.	Scala	Sarong Girl	Pathe	Ann Corio	U
,, ,, 24	10.45 a.m.	Trocadero	Purple V.	British Lion	John Archer	A
,, ,, 24	10.45 a.m.	Paramount	Schweik's New Adventures	Coronel	Lloyd Pearson	U
MANCHESTER.						
Tues., Sept. 21	10.45 a.m.	Market Street	I Escaped from the Gestapo	Pathe	Dean Jagger	A
,, ,, 21	10.45 a.m.	Odeon	Heart of the Golden West	British Lion	Roy Rogers	U
,, ,, 21	10.45 a.m.	New Oxford	Schweik's New Adventures	Coronel	Lloyd Pearson	U
Wed., ,, 22	10.45 a.m.	Market Street	Dawn on the Great Divide	Pathe	Buck Jones	U
,, ,, 22	10.45 a.m.	Gaiety	Larceny with Music	G.F.D.	Allan Jones	U
,, ,, 22	10.45 a.m.	Gaumont	Swing Your Partner	British Lion	Vera Vague	U
Thur., ,, 23	10.45 a.m.	Market Street	The Black Raven	Pathe	George Zucco	A
,, ,, 23	10.45 a.m.	Market Street	Pictorial Revue of 1943	Pathe	——	U
,, ,, 23	10.45 a.m.	New Oxford	Purple V.	British Lion	John Archer	A
Fri., ,, 24	10.45 a.m.	Market Street	Youth Takes a Hand	Pathe	Alan Baxter	U
,, ,, 24	10.45 a.m.	Gaiety	Come On, George	Ealing Distribution	George Formby	U
,, ,, 24	10.45 a.m.	Odeon	Shanty Town	British Lion	Mary Lee	A
NEWCASTLE.						
Tues., Sept. 21	10.45 a.m.	Essoldo	I Escaped from the Gestapo	Pathe	Dean Jagger	A
Wed., ,, 22	10.30 a.m.	Stoll's	Dawn on the Great Divide	Pathe	Buck Jones	U
,, ,, 22	10.30 a.m.	Essoldo	Gentleman Jim	Warner	Errol Flynn	U
Thur., ,, 23	10.30 a.m.	Stoll's	Youth Takes a Hand	Pathe	Alan Baxter	U
Fri., ,, 24	10.45 a.m.	Essoldo	The Black Raven	Pathe	George Zucco	A
,, ,, 24	10.45 a.m.	Stoll's	Come On, George	Ealing Distribution	George Formby	U
NOTTINGHAM.						
Tues., Sept. 21	10.45 a.m.	News Theatre	Larceny with Music	G.F.D.	Allan Jones	U
,, ,, 21	10.30 a.m.	Elite	Thumbs Up	British Lion	Brenda Joyce	U
Wed., ,, 22	10.30 a.m.	Elite	Heart of the Golden West	British Lion	Roy Rogers	U
SHEFFIELD.						
Tues., Sept. 21	10.30 a.m.	Cinema House	I Escaped from the Gestapo	Pathe	Dean Jagger	A
,, ,, 21	10.40 a.m.	Hippodrome	The Great Schnozzle	Ealing Distribution	Jimmy Durante	A
Wed., ,, 22	10.30 a.m.	Cinema House	Dawn on the Great Divide	Pathe	Buck Jones	U
,, ,, 22	10.40 a.m.	Hippodrome	Come On, George	Ealing Distribution	George Formby	U
Thur., ,, 23	10.30 a.m.	Cinema House	The Black Raven	Pathe	George Zucco	A
,, ,, 23	10.45 a.m.	Union Street	Purple V.	British Lion	John Archer	A
Fri., ,, 24	10.30 a.m.	Cinema House	Youth Takes a Hand	Pathe	Alan Baxter	U
,, ,, 24	10.45 a.m.	Union Street	Shanty Town	British Lion	Mary Lee	A

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

FIRST and Second Operators wanted; comfortable posts.—State wage, experience to Supervisor, Cornwall Circuit Ltd., King's Cinema, Camborne.

PROJECTIONISTS. — CHIEF AND SECOND (EXEMPT M.S.) REQUIRED FOR INDEPENDENT CIRCUIT; W.E. SOUND, KALEE PROJECTORS; SUNDAYS AND TWO MATINEES WEEKLY. — STATE WAGES REQUIRED AND FORWARD REFERENCES TO GENERAL MANAGER, PICTURE HOUSE, DOUGLAS, I.O.M.

CHIEF or good Second Operator; RCA, Simplex; top wages; permanency.—Regent Cinema, Oakham, Rutland.

KINEMA Projectionists required; good wages; full or part time.—Write or call, Monseigneur News Theatre, 215, Piccadilly, W.1.

CHIEF wanted; small hall; evenings and one matinée only; permanency; Kalee and Western.—Particulars and wage required to Carter's Cinemas, Blandford, Dorset.

WANTED, kinema Operator, and wife as cook-housekeeper; live in; excellent opportunity. — Empire Cinema, Haslingden.

OPERATOR required for the "Cinema," Knighton, Radnor. Must be exempt military service.

SECOND Operator; modern independent hall; comfortable position. — Envoy Cinema, Kilburn, N.W.2. Mai. 6767.

SECOND and Third Operators required; good wages.—Apply, Cameo Cinema, Victoria Street, S.W.1; or Regent Street, W.1.

SECOND Operator, capable of acting as Relief Chief, for small London kinema with up-to-date equipment; permanent and well-paid position; removal and travelling expenses of provincial applicants will be refunded.—E., Box 570, Kinematograph Weekly.

FULLY EXPERIENCED FILM REPAIRERS REQUIRED IMMEDIATELY FOR WARDOUR STREET; ONLY CONSCIENTIOUS WORKERS WITH CONSIDERABLE ABILITY IN THIS VERY SPECIALISED WORK AND WHO REALLY WANT TO ESTABLISH A JOB FOR PERMANENCY NEED APPLY; HEALTHY WORKING CONDITIONS AND GOOD WAGES. — INTERNATIONAL FILM RENTERS, LTD., 167, WARDOUR STREET, W.1.

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RESPONSIBLE MANAGER, THOROUGHLY EXPERIENCED CIRCUIT AND INDEPENDENT, REQUIRES WORK; OVER MILITARY AGE; PERMANENT OR RELIEF.—REPLY TO BM/QCK, LONDON, W.C.1.

EXPERIENCED Manager available end of September for good-class independent or small circuit, preferably in Midlands; age 47; good references.—Please write full details in confidence, V., Box 586, Kinematograph Weekly.

MANAGER (50), now controlling super kinema in Home County, desires change; North West or West of England; independent or small circuit; six years present engagement, life experience; abstainer, bonded, and of the highest integrity.—M., Box 577, Kinematograph Weekly.

CHIEF Operator at liberty; life experience; exempt; whole or part time; North London or near; state salary.—Write, BM/TLJH, London, W.C.1.

CHIEF (42), permit; life experience; excellent references; please state salary.—Q., Box 581, Kinematograph Weekly.

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RESPONSIBLE MANAGER AT LIBERTY; OVER TWENTY YEARS' EXPERIENCE; FULLY CONVERSANT IN ALL BRANCHES; SOLE CONTROL OR INSTRUCTIONS.—D., BOX 569, KINEMATOGRAPH WEEKLY.

EXPERIENCED Kinema Manager (35), exempt, disengaged October, seeks position, Manager or Assistant, good-class hall; London or Provincial.—B., Box 567, Kinematograph Weekly.

KINEMA Manager, now controlling 1,500-seater and bonded, desires change, independent or circuit, in town or country, anywhere; smart appearance, sober and conscientious; age 44.—C., Box 568, Kinematograph Weekly.

MANAGER, 20 years' experience circuit and independent, desires post where tact and initiative will be appreciated; just discharged H.M. Forces, ex-officer; keen publicity; tactful administrator; reasonable salary required; South or Midlands preferred, but not essential.—Offers to Y., Box 589, Kinematograph Weekly.

EXPERIENCED Manager (32), at present with major circuit, desires change; permanency; highest testimonials for record breaking; ballroom and café experience.—A., Box 591, Kinematograph Weekly.

ENGINEER (age 45), resident Northwest, requires post as Chief Engineer to circuit; originally trained as electrical engineer, has had long experience of projection, lighting, heating and ventilation, acoustics, decoration and furnishing; can prepare, supervise and carry out schemes of building construction involving all trades; desires to contact circuit with post-war programme where above knowledge could be put to the best advantage.—B., Box 592, Kinematograph Weekly.

WILLING to do any type of Projection in evenings only; experienced.—Z., Box 590, Kinematograph Weekly.

KINEMAS FOR SALE

FOR Sale, first-class Kinema, 500-seater, up to date and in beautiful order throughout; excellent; sound proposition; owner retiring; principals only. Price freehold, including all furnishings and equipment, £13,500; no offers.—Partics., H., Box 523, Kinematograph Weekly.

WELL-KNOWN KINEMA IN WEST END LONDON; SEATING 1,250; PRINCIPALS ONLY PLEASE REPLY.—P., BOX 580, KINEMATOGRAPH WEEKLY.

KINEMAS WANTED

SOUTH COAST.—Enterprising exhibitor requires one or more kinemas, any district or town; ample funds available.—Will owners kindly communicate privately with B. Jackson, F.V.A., 8, Imperial Arcade Buildings, Western Road, Brighton.

CUT this out and keep in mind. I'm in no hurry!—Experienced exhibitor wants small Kinema on rental agreement; good-class district in southern part England; replies treated in confidence.—BM/QBRT, London, W.C.1.

SEE Russell and Co.'s advert. on page 34 of this issue, offering two modern luxuriously appointed superkinemas with car parks.—Russell and Co., the Leading Cinema Valuers, 25, Bloomsbury Square, W.C.1. Museum 4673 (5 lines).

THEATRE SEATS

TIP-Up Seats wanted; also Standards. Seats Repaired and Re-covered.—R. Bovilsky, Kinema Seating Specialist, 34, Batson Street, Govanhill, Glasgow, S.2.

WANTED, Kinema Chairs or Stands.—Lee, 519, Buxton Road, Hazel Grove, Cheshire.

BOOKS

"IN DEFENSE OF MOOVIE," an intelligent person's guide to film and show business, by Sir Philip Sidney, 1581. Transcribed and modernised by E. W. and M. M. Robson. 2s. 6d., postage 4d.—Pillans and Wilson, Publishers, Edinburgh.

FOR sale, 1942 "Kine.s."—Please communicate 69, Belwell Lane, Four Oaks, Sutton Coldfield.

FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose; photographers' films and stills also wanted.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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BEARD'S SUPER SPOTS.
BATTENS, THREE COLOUR.
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BI-UNIAL LANTERNS.
BEST PROJECTOR OIL.
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BOX REWINDERS.
BOTTOM SPROCKETS.
BIO ARC CARBONS.
BOARD GAG LETTERS.
BOX SIGNS, ELECTRIC.
BOX ARC CABLES.
BOTTOM SPROCKET ROLLERS.
BLACK-OUT DISSOLVERS.
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LONDON, W.1. GER. 4796.

NEWMAN-SINCLAIR 35 mm. Kine. Outfit wanted.—X., Box 588, Kinematograph Weekly.

WANTED, Imperator or Ernemann 11 Mechanism with drive suitable for small mains W.E. system; large double-belt flywheel type.—Atkinson, Scala, Bristol.

WANTED, Rotary Convertor, any size. Mail us nameplate details.—Hull, 221, City Road, London, E.C.1.

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